BELFAST FILM FESTIVAL

1ST-9TH APRIL 2020
INTRODUCTION

For more than 20 years we have celebrated the creativity, politics and joy film brings. We have witnessed with pride the growth of the indigenous filmmaking sector; hosted exciting ‘movie star’ guests; showcased brilliant international filmmaking talent; and shared thousands of diverse stories and cultures with you, our audience. Over the coming decade we will do it all again, re-energised and excited by the wealth of talent and love of film that surrounds us.

Michele Devlin. Festival Director

From Belfast to the World

When I grew up in Belfast, there was no film festival. I was passionate about movies, and visually hungry, but there was no annual event to feed my hunger. I went searching elsewhere, and have ended up working with some of the greatest people in cinema – Tilda Swinton, Jane Fonda, Sean Connery, etc. – but I think back to the 70s and 80s and imagine what more we could have achieved as movie lovers and makers if we’d had a film festival.

Thankfully we’ve seen brilliant changes in our society since then. Peace has returned, new populations have moved to our city, and we now have world class film studios and programme makers. The quality of our lives has improved and our horizons have opened.

Film is the great horizon-opener. Since its birth 20 years ago, the Belfast Film Festival has had a centrifugal imagination. It has helped open up our society. Its premieres, screenings, themes, discussions, panels and stardust have ardently challenged prejudice and myopia. It has been “From Belfast to the world”.

For example, our 2019 Aamir Khan event was not only the biggest ever single gathering of our Indian citizens, but it talked about movies and social change. The festival’s great founders and team have put on such events despite many challenges: no city centre film festival venue, a small budget, and a population still overcoming decades of insularity. It’s been hard work, but what has kept them going is the belief in the universal language of cinema: its ludic, playful, truth telling. Some of the world’s cultural events are just about money, sponsors or stars. The Belfast Film Festival has a real story to tell. We’ve only told Act One of that story. What will happen as the story expands?

We need your help to make our film festival one of the most dynamic and relevant in the world.

Mark Cousins. Festival Chairperson
Special Thanks
I would like to extend a heartfelt thank you to all of those who have worked with us over more than 20 years—individuals including Margaret McKernan, Carol Jackson, Laurence McKeown, Carl Von Ohsen, Marie-Therese McGivern, Mary Lyons, Sean Osborne and many others who, in the late 1990s, had the vision and brought the drive to the early years of WBFF.

Thanks to the brilliant core staff team, Chairperson and Board of Directors, who are nothing short of a ‘dream team’; our freelance staff group for their professionalism and commitment; our hundreds of volunteers who have always brought great energy and diversity; our local filmmaking companies particularly the directors, writers and producers who have celebrated their growth and success with us; all the venues, partner organisations, musicians, artists and short filmmakers who have joined us on the journey; the national and international guests, films, sales and distribution companies we have collaborated with to deliver exciting and innovative film events; thank you to our sponsors and funders who have supported the development of Belfast Film Festival; and especially to the thousands of film lovers who make up our growing audience.

Michele Devlin. Festival Director

Please Note:
When booking online or in person at Visit Belfast you will not receive a physical ticket. You will receive a booking confirmation email with a link to your e-ticket. You can choose to print your tickets or download your tickets to your smart phone. Please consider saving paper by downloading your tickets.

Refunds:
The Belfast Film Festival can only refund money or exchange tickets for screenings that are cancelled. For more information on the festival contact us on 02890325913 or email: info@belfastfilmfestival.org

Our Address is:
Belfast Film Festival.
23 Donegall Street,
Belfast. BT1 2EF
Northern Ireland

For General Information call us on: 028 90325913

Book Online:
www.belfastfilmfestival.org

In Person:
Visit Belfast
9 Donegall Square North,
Belfast., BT1 5GJ

Monday to Saturday:
9.00am to 5.30pm.
Sundays 11.00am to 4.00pm

At Festival Venues:
from half hour before screening or event time.

Or Telephone:
+44 (0) 28 9024 6609

Our Festival Pass *Special Price £48*
It’s our 20th year! As a birthday treat there is 20% off our usual festival pass price. For a bargain price of only £48 you can enjoy 9 days of screenings in a variety of venues across the city including the very best new cinema. As a pass holder for the 20th Belfast Film Festival you will be able to select and book films in a few easy steps.

Book your pass at www.belfastfilmfestival.org
OUR VENUES

BEANBAG CINEMA
5 Exchange Place.
Belfast BT15 2FF
TEL: 028 9032 5913
www.belfastfilmfestival.org

CRESCEANT ARTS CENTRE
2-4 University Road, Belfast BT17 1NH
TEL: 028 9024 2338
www.crescentarts.org

THE BLACK BOX
Cathedral Quarter, 18-22 Hill Street, Belfast BT1 2LA
TEL: 028 9024 4400
www.blackboxbelfast.com

STRAND ARTS CENTRE
152-154 Holywood Road, Belfast BT4 1NY
Box office: 028 9065 5830
www.strandartscentre.com

ODEON BELFAST
1 Victoria Square, Belfast BT1 4QG
Box office: 0333 014 4501
www.odeon.co.uk

SONIC ARTS RESEARCH LAB
Cloreen Park
Belfast

QUEEN’S FILM THEATRE
20 University Square, Belfast BT7 1PA
Box office: 028 9097 1097
www.queensfilmtheatre.com

IF YOU HAVE ANY SPECIFIC ACCESS REQUIREMENTS YOU WOULD LIKE TO DISCUSS, JUST GIVE US A CALL ON 028 9032 5913

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Our Ladies

Odeon, Victoria Square, Wednesday 1st April, 7.00pm. £7.50

This infectious 1990s-set comedy drama finds six Catholic teenage choirgirls cutting loose in Edinburgh, in a loving adaptation of Alan Warner's novel The Sopranos.

A pitch-perfect evocation of the possibilities and frustrations of being young and riotously alive in mid-90s Scotland, Our Ladies follows the teenage choirgirls of Our Lady of Perpetual Succour on a day trip from their port town in the Highlands to a singing competition in Edinburgh. Its focus is the rebellious gang sitting at the back of the bus, who are less interested in the contest than furthering their own version of a catholic education in the big city. Booze and boys feature heavily and hilariously, but this unvarnished coming-of-age saga also ponders (without preachiness) sexuality, pregnancy, class difference and the tumultuous path of true friendship.

Our Ladies, then, is a must-see riot of girl power and teen spirit that redefines how girls get to have sex and talk about sexuality on screen. A glowing school report on behalf of Scottish and British cinema, it's definitely one to watch when it appears on general release.

Belfast Film Festival are delighted to welcome Director Michael Caton-Jones and Producer Laura Viederman will take part in a Q and A following the screening.

The story and characters alone are more than entertaining, as well as the satisfying development of said characters into more than one dimensional stereotypes, as there isn’t one in sight. Katie Hogan

Our Ladies brings poignancy and laughs while offering a nostalgic celebration of sisterhood. Katie Smith-Wong

Directed by: Michael Caton-Jones.

Black Medicine

Odeon, Victoria Square, Thursday 9th April, 7.00pm. £7.50

Jo, a black-market medic carries out illegal operations for the criminal underworld. When she gives refuge to a young girl, Jo must choose between breaking her medical oath or crossing her ruthless employers.

Black Medicine stars Antonia Campbell-Hughes, Orla Brady, Amybeth McNulty, John Connors, and Lalor Roddy.

Written and directed by Colum Eastwood, this is the eleventh film to come through Northern Ireland Screen’s New Talent Focus scheme and was financed by Northern Ireland Screen and post-production house Yellowmoon.

The fast-paced thriller is Eastwood’s first feature and is produced by Janine Cobain with 23ten’s Martin Brennan executive producing.

Northern Ireland Screen’s New Talent Focus scheme aims to deliver one debut feature by a Northern Ireland resident creative team each year. Previous films include Shelly Love's A Bump Along the Way, Ryan and Andrew Tohill’s The Dig, Chris Baugh and Brendan Mullin's Bad Day for the Cut, Stephen Fingleton’s The Survivalist and Michael Lennox’s A Patch of Fog.

Directed by: Colum Eastwood.
HAPPY 20th ANNIVERSARY!

Congratulations to the Belfast Film Festival team from Northern Ireland Screen

northernirelandscreen.co.uk
NEW CINEMA

Our choice of the best international cinema

Please Note: Not all of the new cinema screenings in our programme have been certified by the BBFC as yet. Therefore Belfast Film Festival have suggested a provisional cert based on content.

WOMEN MAKE FILM:
A NEW ROAD MOVIE THROUGH CINEMA
QUEEN’S FILM THEATRE 2. FRIDAY 3RD - SUNDAY 5TH APRIL. 11.00AM-5.00PM. £6.50 PER FILM/£15 FOR ALL 3

If the cinematic canon is dominated by male directors, how can we respond to it? With an epic series comprised of brilliant films by female filmmakers.

Women Make Film is an epic exploration of cinema history through the lens of some the world’s greatest directors – all women. Told in 40 “chapters”, narrated by Tilda Swinton, Jane Fonda, Debra Winger, Adjoa Andoh, Kerry Fox, Thandie Newton, and Sharmila Tagore, shot and edited by Mark Cousins – life, love, politics, humour and death are all explored and examined in this epic 14-hour road trip like no other. This is your chance to see the whole film, in three instalments.

The latest cinematic lecture by Mark Cousins is passionately devoted to and powered by female practitioners. Women Make Film aims to present 40 key topics pivotal to the craft and philosophy of cinema through excerpts from films directed by women. For the first four hours of Cousins’ vast project, he traverses 11 topics, including ‘Openings’, ‘Believability’, ‘Conversations’ and ‘Framing’. The result is a beautiful labour of love – a tribute to the genius of women directors and to the art of cinema. It is also a valuable contribution to the ongoing process of addressing film history and those who have been omitted from it.

DIRECTED BY: MARK COUSINS. NARRATORS: TILDA SWINTON, JANE FONDA, ADJOA ANDOH, THANDIE NEWTON, KERRY FOX, SHARMILA TAGORE & DEBRA WINGER.
Helen Cammock’s Turner Prize-nominated film focuses firmly on women’s various fights for social justice in Derry.

There is a point in Helen Cammock’s film *The Long Note* when Bernadette Devlin McAliskey neatly captures women’s invisibility in the story of Northern Irish civil rights. She says that “a whole history that didn’t belong to me” was ascribed to her, referring to her own notoriety in the period and the fact that people will often say she was at protests, riots or other key events that she actually had no part in. This, she argues, is because “women get amalgamated into the visible one woman” when history gets told. The media and the political establishment need their headline-friendly figure and any other women who were actually there fade into the background.

*The Long Note*, which focuses explicitly on women in Derry, exists in the context of such commemoration, a context in which questions around who and what gets remembered are crucial for present realities. While the film uses the voices of well-known individuals such as activist journalist Nell McCafferty, the voices of the other women who were involved in the conflict are just as important. Archive footage and interviews highlight the political work performed by women in public and private settings. There is much here that fits with a conventional didactic documentary form – interviews and archive footage from the time – but Cammock uses no names in the film, and the stories and images are left to speak for themselves. The stories included are powerful and give us an insight into the daily realities in which many of the tragedies of the Troubles occurred.

Malgorzata Szumowska’s striking English-language debut uses a feverish fantasy of women at the mercy of a charismatic cult leader to dissect the horrors of toxic masculinity and the abuse of power.

Having cleansed themselves ‘from the rot of the outside world’, a group of women live in a remote rural area under the rule of Shepherd. Selagh (a fierce Raffey Cassidy) has never known a life beyond the community. Increasingly inclined to question this world, her coming of age becomes a fight for emancipation in a drama with echoes of *The Handmaid’s Tale*.

An impressive English-language debut for one of Poland’s most compelling contemporary filmmakers, *The Other Lamb* is engrossing, thoughtful and unhesitating in its ideological messaging. Alexandra Heller-Nicholas

Visually dynamic and full of rage, the Other Lamb uses an all-female cult as a backdrop for a profoundly affecting coming-of-age story.

KINOFEKA Polish Film Festival returns to London’s festival scene from 19 March to 5 April 2020, bringing with it an exhilarating range of new Polish film and culture as well as highlighting lesser known gems ripe for rediscovery. Offering unique insights into Poland’s rich history and culture, the festival represents diverse and universal new works from exciting new filmmakers as well as those which have made a valued contribution and impact to the world filmmaking landscape.
Ireland 1845. As the famine tightens its grip, a fisherman is hunted for crimes he did not commit. Unable to protect his family from death he is subsumed by darkness until a helpless little girl saves him from despair.

A strong, character-driven thriller set during a tumultuous period in Irish history. Told in the Irish language, and set on the eve of The Great Hunger, *Arracht* (meaning Monster) tells of a fisherman who takes in a stranger on the request of a priest. Events that follow lead to tragic personal struggles, but hope may come in the form of a young girl who needs his help.

This well-acted and beautifully scored film captures its characters both in the thrall of nature and their own worst instincts. Director Tom Sullivan skilfully creates a haunting atmosphere that stays with you long after you leave the theatre. Can a man who has lost everything find a way back to himself and start a new life?

**ARRACHT**
Odeon, Victoria Square. Tuesday 7th April. 6.45PM. £6.50/£4

A crafty Coen-esque black comedy about an elderly widow who inadvertently steals from the Chinese mob and subsequently takes on the gangs to secure her fortune.

*Lucky Grandma* is the kind of film that shouldn’t exist, but does. An Asian-American heist film featuring an octogenarian Chinese woman, combining high-stakes black comedy with poignant family drama – mainly spoken in Mandarin and set in Manhattan’s dingy Chinatown underworld? A movie like this only comes around once in a lifetime.

An 86-year-old Tsai Chin – a former 60s Bond Girl and the breakout star of *The Joy Luck Club* – fully inhabits the role of Grandma, an irascible first-generation immigrant whose days are spent dourly rebuking her Westernised children and shuffling around her tiny Chinatown apartment. Her money woes prompt her to steal a duffle bag full of cash off a corpse on the shuttle bus back from a casino. Tsai plays Grandma as David Carradine reincarnated as an elderly Chinese auntie – sly, cunning, prone to outbursts of scolding and chain-smoking magnificently through several packs a day. When the triads burst through her door demanding their money back, she's more than equipped to take them on.

Belfast Film Festival are delighted to welcome Director Sasie Sealy to take part in a Q and A following the screening.

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ADAM
QUEEN’S FILM THEATRE 1. SUNDAY 5TH APRIL. 6.00PM. £6.50/£4

Two women, marginalised by Moroccan society, transform each other’s lives in Maryam Touzani’s feature about the courage and compassion it takes to move beyond living with grief and shame.

Belfast Film Festival is delighted to welcome Director Maryam Touzani and Nabil Ayouch will take part in a Q and A following the film.

Abla runs a modest local bakery from her home in Casablanca where she lives alone with her 8-year-old daughter Warda. Their routine of housework and homework is interrupted one day by a knock on the door. It is Samia, a young woman looking for a job and a roof over her head. The little girl is immediately taken with the newcomer but her mother initially refuses to allow a pregnant stranger into their home. Gradually, however, Abla’s resolve softens and Samia’s arrival begins to offer all of them the prospect of a new life.

Screening to critical acclaim in Cannes Un Certain Regard programme, T ouzani’s film is part social commentary, part intimate exploration of the depth and strength of women’s friendships. Infused with generosity and understanding towards its characters, its intimate camerawork amplifies the exceptional, emotionally measured performances of its lead actresses. Adam is a love letter to motherhood and a testament to how a chance encounter can change a life forever.

Maryam Touzani allows her audience to sit back and relax comfortably into a beautifully made, character-driven little gem that knows when and how to touch all the right buttons. Variety

Ridiculous yet it’s strangely revealing how little enhancement cinema needs. How powerful such minimalism can be in revealing human perplexity. It’s probably not one for Netflix, though. David Sexton

ABOUT ENDLESSNESS
QUEEN’S FILM THEATRE 1. WEDNESDAY 8TH APRIL. 9.00PM. £6.50/£4

The latest from influential Swedish filmmaker Roy Andersson (A Pigeon Sat on a Branch Reflecting on Existence) weaves together multiple visually arresting vignettes into a powerful larger narrative exploring our personal lack of awareness.

One of cinema’s most revered artists, Roy Andersson has created a peerless and influential body of work. Utilising a trompe-l’œil technique and constructing his films as a series of eerie vignettes, Andersson makes films with a singular, haunting atmosphere. His somnambulant characters float ghostlike through the detailed landscapes he and his teams construct – afraid to engage with one another or lost in grief, confusion, and metaphysical angst – with scenes often culminating in absurdist, awkward humour.

Andersson has created a peerless and influential partnership with the British Council.

Two women in a small Maine fishing village try to cover up a violent crime and avoid running afoul of the suspicious and threatening proprietor of the local brothel (Margo Martindale), in Danielle Krudy and Bridget Savage Cole’s atmospheric debut.

Already adept at establishing mood and tone, the filmmakers construct a dingy and ominous atmosphere, complete with sea shanty interludes from fishermen. With an impeccable eye for detail a realistic seaside community is brought to life. Each development in this noir element–laden story is unlocked like a piece of uncovered, buried treasure.

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Buenos Aires is laid-back and rhythmic, the perfect reference points, co-directors Rania Attieh and Daniel Garcia create a world that is entirely their own, here, evoking the chic sensuality of an icon like Gainsbourg. From these nods to Goodfellas, Breathless, and the effortlessly just saw. Film Threat best approached as a surprise. In the end, you will be amazed by what you honestly don't want to say too much more because this film is definitely enjoyable. Otroscines.com Like Sergio's covers, Initials SG riffs on classic cool, he bears more than a passing resemblance. him to record covers of Serge Gainsbourg, to whom enticing charisma, a rumpled cool – an aura that led in virtual reality porn. All the same, Sergio exudes an nose to the point that he can only "appear" onscreen of a scuffle, he's sentenced to probation and anger management training. Then, a bike accident busts his lonely existence is altered. Mistrust gradually transforms into exciting new feelings as Leigh receives the attention she craves. But she is also exposé to the thrill and danger of moped crime. She's having the unluckiest few days of her life.

After pushing someone out of a window in the heat of a scuffle, he's sentenced to probation and anger management training. Then, a bike accident busts his nose to the point that he can only “appear” onscreen in virtual reality porn. All the same, Sergio exudes an enticing charisma, a rumpled cool – an aura that led him to record covers of Serge Gainsbourg, to whom he bears more than a passing resemblance.

Like Sergio's covers, Initials SG riffs on classic cool, nodding to Goodfellas, Breathless, and the effortlessly chic sensuality of an icon like Gainsbourg. From these reference points, co-directors Rania Attieh and Daniel Garcia create a world that is entirely their own, here, Buenos Aires is laid-back and rhythmical, the perfect backdrop for Sergio's dreamy, stylish and, frankly, weed-induced trip. A dark comedy that is twisted, deformed, uncomfortable, and finally enjoyable. OTROSCLONES.COM

I HONESTLY DON'T WANT TO SAY TOO MUCH MORE BECAUSE THIS FILM IS DEFINITELY BEST APPROACHED AS A SURPRISE. IN THE END, YOU WILL BE AMAZED BY WHAT YOU JUST SAW. FILM THREAT

An aspiring teen gymnast’s world is turned upside down with the arrival of the half-brother she never knew she had.

14-year-old Leigh lives with her neglectful father on the outskirts of Brighton. She’s a talented gymnast, training hard for her first competition despite her lack of confidence, bitchy fellow gymnasts and little money to pay for her fees. When an older half-brother appears at her house one night, Leigh's lonely existence is altered. Mistrust gradually transforms into exciting new feelings as Leigh receives the attention she craves. But she is also exposed to the thrill and danger of moped crime. Debut director Eva Riley delivers an assured and spirited coming-of-age story that explores with heartfelt sensitivity a sibling relationship. A keen visual style and lively soundtrack complete this portrait of wilful yet sensitive teenagehood.

WITH PERFECT 10, SCOTTISH WRITER-DIRECTOR EVA RILEY TURNS A RUCKY AND COMPASSIONATE COMING-OF-AGE TALE INTO A MEMORABLE FEATURE DEBUT. ALL WHILE UNCOVERING A SHINING TALENT IN FELLOW FIRST-TIMER FRANKIE BOX. SCREEN INTERNATIONAL

A nuanced and deeply cinematic portrait of a middle-aged Dublin man disintegrating on all fronts.

Dublin-based fortysomething Colm (Tom Vaughan-Lawlor) is married with two older children and a long-term job at the docks. But his placid facade masks a psyche that’s rapidly disintegrating. A recent takeover threatens his future employment, his teenage son treats him with disdain and he’s grieving the death of his own, emotionally destructive father. Colm has also become infatuated with sex worker Jay (Tom Glynn-Carney), while avoiding contact with his wife Claire (Monica Dolan). Working from Mark O’Halloran’s nuanced screenplay, Peter Mackie Burns has crafted a rich, cinematic and multi-layered portrait of a mid-life crisis, with Rialto’s visual incisiveness accentuated by its tense, enveloping sound design.

Belfast Film Festival are delighted to welcome Mark O’Halloran to take part in a Q and A following the screening.

“RIALTO” BUILDS AN INTIMATE PORTRAIT OF MASCULINE CRISIS, ILLUMINATED BY TWO EXTRAORDINARILY CENTRAL PERFORMANCES. BUT STOPS JUST SHORT OF CONVINCING ALL THAT INSIGHT INTO TRUE POWERFUL CINEMA

WITH A DELICATE AND ELEGANT REALISM, THE MOVIE TALKS ABOUT A HOSTILE WORLD WHERE IT’S DIFFICULT TO FIND HARMONY BETWEEN FAMILY AND WORK.

POTRÓGRAMAS

EVA GREEN PLAYS THIS MOTHER DIVIDED WITH A CLAMOROUS SENSITIVITY. CINEMANÍA

Sarah feels guilty about not being able to spend more time with her child. Her love is overpowering, unsettling. When Sarah is chosen to join the crew of a year-long space mission called Proxima, it creates chaos in the mother-daughter relationship. Director Alice Winocour delivers nuanced, profound commentary, co-mingling concepts on identity, motherhood and the pursuit of heroism.

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A vibrant and hugely engaging portrait of female friendship and growing up in London from director Sarah Gavron (Brick Lane, Suffragette) and writers Theresa Ikoko and Claire Wilson.

*Rocks* is a popular teenager with big dreams for the future, brilliant friends and an adoring little brother. But her world is turned upside down when her mother suddenly leaves. Determined to stick with her brother and avoid being taken into care against her will, Rocks leaves her home and hides around London with the help of her loyal – or maybe not so loyal – friends. A film about the resilience and spirit of girlhood.

ROCKS
QUEEN'S FILM THEATRE 1. MONDAY 6TH APRIL. 9:00PM. £6.50/£4

DURATION: 90MINS. CERT: 15+

The movie's optimism comes from the way it was put together, as an after-school collective between filmmakers, volunteers and girls like Bakra y, who gave her up for adoption. But Ellen, who is now a successful London-based actress, doesn't want to know. Undeterred, Rose will not be ignored. And curiosity leads her to discoveries that shake the fragile identity she has built for herself.

Rose Plays Julie is a slow-burn thriller that builds a sense of dread inside an exquisite world of immaculate architecture, rendered through an icy performance style and enveloped by a claustrophobic soundtrack. Skelly and Brady are both exacting and measured in their delivery, as the film takes us through longing and revenge to arrive at the dark places of power and its abuses.

It is a really powerful film and Brady’s final dialogue scene exerts a lethal grip. Peter Bradshaw. Guardian.

Like her award-winning debut Thirst, Tsotsorkova’s latest drama is centred on a professional occupation – the making and selling of ceramic figures at a wayside shop. Rayna is a defiant teenager who says what she thinks and makes up stories to impress potential customers, but her fantasy world uncovers a hidden reality when she becomes involved with her sister’s boyfriend.

A teenage girl’s habitual fantasies have unforeseen consequences in Svetla Tsotsorkova’s sensitive take on the apparently mundane lives of a mother and her two daughters.

**Sister**
QUEEN'S FILM THEATRE 1. FRIDAY 3RD APRIL. 4:00PM. £6.50/£4

DURATION: 100MINS. CERT: 15.
COUNTRY: BULGARIA, QATAR. DURATION: 100MINS. CERT: 15.

Defiant farmer’s wife invites the monopolistic milk mafia to a showdown in Grimur Håkonarson’s swaying David-and-Goliath tale set among cow dung and milking robots.

When Inga’s husband suddenly dies in a truck accident, she is left alone with a milk farm and enormous debt to the monopolistic agricultural cooperative. But instead of wallowing in sorrow, Inga opts for rage and takes up the fight against injustices and mafia methods in the Icelandic countryside. Grimur Håkonarson’s return to the comedy genre is a visually dizzying party for everyone who loves Icelandic landscapes, and is also spiked with a wonderful soundtrack featuring Icelandic pop hits from the nineties.

**The County**
STRAND ARTS CENTRE. THURSDAY 9TH APRIL. 8:15PM. £6.50/£4

DURATION: 102MINS. CERT: 12A.
COUNTRY: ICELAND. DURATION: 102MINS. CERT: 12A.

This uncanny and transgressive film about a young woman who tracks down her birth parents is Christine Molloy and Joe Lawlor’s best work yet.

It’s during a term studying animal euthanasia that veterinary student Rose (Ann Skelly) decides to contact Ellen (Orla Brady), the birth mother who gave her up for adoption. But Ellen, who is now a successful London-based actress, doesn’t want to know. Undeterred, Rose will not be ignored. And curiosity leads her to discoveries that shake the fragile identity she has built for herself.

Rose Plays Julie is a slow-burn thriller that builds a sense of dread inside an exquisite world of immaculate architecture, rendered through an icy performance style and enveloped by a claustrophobic soundtrack. Skelly and Brady are both exacting and measured in their delivery, as the film takes us through longing and revenge to arrive at the dark places of power and its abuses. This is frank, immersive and decidedly feminist filmmaking.

It is a really powerful film and Brady’s final dialogue scene exerts a lethal grip. Peter Bradshaw. Guardian.

Like her award-winning debut Thirst, Tsotsorkova’s latest drama is centred on a professional occupation – the making and selling of ceramic figures at a wayside shop. Rayna is a defiant teenager who says what she thinks and makes up stories to impress potential customers, but her fantasy world uncovers a hidden reality when she becomes involved with her sister’s boyfriend.

Focusing on the world of a single mother and her two daughters, *Sister* is, according to Tsotsorkova, ‘a confession of love to those who live a seemingly unnoticeable life’. Strikingly composed and featuring superb performances by its leads, Tsotsorkova’s drama has its fair share of twists and more than a few unexpected encounters as the three protagonists engage with the world around them.

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He starts out running discos and, after a run-in with a local gangster, raises his ambitions to booking major bands such as Iron Maiden. Shot in and around Dundee using local talent, Schemers celebrates youthful ambition. Schemers is a charming low-budget slice of life that does what it set out to do — and with an abundance of charm at that.

The dirty-cop trope gets an imaginative new workout in this sly and intricate crime drama by the director Corneliu Porumboiu.

In The Whistlers, not everything is as it seems for Cristi, a police inspector in Bucharest who plays both sides of the law. Embarking with Gilda on a high-stakes heist, both will have to navigate the twists and turns of corruption, treachery and deception. A trip to the Canary Islands to learn a secret whistling language might just be what they need to pull it off. Both his superiors in the police force and the gangsters he’s working with smell a rat. Is there anyone left he can trust? Certainly not Gilda, a classic femme fatale.

In his familiar bone-dry, slightly absurd style, but with a lot more action than we are used to from him, Corneliu Porumboiu tackles subjects including loyalty, corruption, bureaucracy and semantics – all packaged as a stylish, Hitchcockian thriller.

Porumboiu has always been the funniest of the Romanian new wave directors, albeit with a bitter twist and deliberately rough delivery. Here, clearly revelling in the constraints of genre convention, he delivers pure entertainment. Stephanie Bunbury

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Drawing on real-life cases, this is a controlled and disquieting drama about a 14-year-old London boy being used as a mule by nationwide drug traffickers.

Excluded from school, Tyler becomes a train-bound narcotics courier for local criminal Simon, played with a calm menace by Harris Dickinson. County Lines depicts the ensuing cycle of debt, deceit and violent exploitation with a quiet stylistic confidence that’s all the more haunting for being so rigorously unsentimental.

Writer-director Henry Blake’s auspicious feature debut touches on the disturbing criminal practice which sees urban gangs grooming young children to traffic drugs into rural areas in the United Kingdom. Combining a vivid, empathetic approach to his working-class characters and milieu, a good eye and a thriller master’s ability to unsettle, Blake offers up a short, sharp jab to the national conscience.

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Werner Herzog is on typically thought-provoking form, dramatising the work of a ‘rent-a-relative’ service, in this Tokyo-set meditation on contemporary alienation.

Romance is a business. Family, friends, followers. All available for hire. A man is hired to impersonate the missing father of a twelve-year-old girl.

Shot in Japan, with Japanese actors, in Japanese language, Werner Herzog brings to the screen a unique angle to the recurring theme of individuals chasing impossible dreams.

"Family Romance, LLC" has the bittersweet quality of a Disney story but the production qualities of a Lifetime movie.

indieWire

Herzog takes an unconventional route, but in the end he manages to find emotional truth in this tender, funny and sweet story about modern relationships.

Little White Lies

A respected Garda finds his loyalties tested to the absolute limit in this crime thriller starring Cardboard Gangsters cast members John Connors, Tristan Heanue and Graham Earley.

The film, which marks the feature debut of filmmaker Paddy Slattery, tells the story of two estranged brothers on opposite sides of the law.
This bittersweet comedy follows migrants in Delhi who are attempting to organise a wedding party, but soon find everything going wrong.

Echoing My Big Fat Greek Wedding, this original comedy romp finds a group of girlfriends from Assam and Meghalaya, north-eastern states in India, gathering in the back streets of Delhi to throw a secret wedding party for a soon-to-be bride. Terrorised by their landlady and with their boyfriends utterly useless as help, the group’s already disorganised plans soon go further awry.

As the women cook the traditional axone wedding stew (a pork stew with pungent local herbs), neighbours complain about its powerful smell. However, they are determined to prepare the aromatic dish. With the challenges brought on by cultural difference and the pressures of being migrants in a seemingly unfriendly city, is food and love enough to save the day?


Patrick is not having an easy time. His favorite hammer is missing. Before the day is out, Patrick’s search will lead him to discover answers to the questions he didn’t even know existed.

Patrick is in charge of maintenance at a naturist campsite owned by his father. His workshop is as well-ordered as his life, but nothing lasts forever. The loss of Patrick’s favourite hammer has a profound effect on him and sets off a chain of events from which the pensive lad emerges as a new man. A tragicomedy about the importance of keeping an eye on your tools, about existential nudity, among other things, and about people for whom a trailer is their whole world.

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In this visually ravishing animation, a girl with magical gifts embodies the Chinese legend of the White Snake, in a land of magic, demons and plenty of snakes.

Blanca wakes up in a remote village with no memory of who she is or how she got there. Xuan, the snake-catcher who saved her, helps to search for clues that might lead to her true identity. As fragments of her memory return, Blanca discovers that she has magical gifts, and also skills as a kickass assassin.

Fresh from its success in China, White Snake features gorgeous serpentine design and eye-popping characters. With its jaw-dropping spectacular of a climax, animation fans will definitely find it time well spent!

Conceived as a prequel to one of the most ancient and enduring stories in Chinese history, White Snake presents a sumptuous tale of trickster demons, deadly mythical beasts, assassins, wuxia action, and the promise of eternal love.

Even if you’re not familiar with the source material, this Chinese production provides plenty of supernatural thrills for the modern young adult.


The picture manages to avoid pretentiousness in both its design and its narration. It is very much aimed at families and is told in a classical style - a real joy.

AN ANIMATED WONDERS. ÀNGEL QUINTANA

THE BEARS’ FAMOUS INVASION OF SICILY

It all begins when Tonio, the son of the king of bears, is kidnapped by hunters in the mountains of Sicily.

Taking advantage of the rigour of a winter that threatens his people with famine, the king then decides to invade the plain where the men live. With the help of his army and a magician, he manages to win and finally finds Tonio. But he quickly understands that the people of the bears are not made to live in the land of men.

BEAUTIFULLY DRAWN WITH BOLD COLOURS AND APPEALING SHAPES, THE FILM’S STYLE IS CLASSIC ANIMATION AT ITS BEST. CLEAR AND PLEASING, CALCULATED TO CHARM CHILDREN AND ADULT ALIKE. VARIETY

THE PICTURE MANAGES TO AVOID PRETENTIOUSNESS IN BOTH ITS DESIGN AND ITS NARRATION. IT IS VERY MUCH AIMED AT FAMILIES AND IS TOLD IN A CLASSICAL STYLE - A REAL JOY. CINEUROPA

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THE BEARS’ FAMOUS INVASION OF SICILY

A jaw-dropping crime-thriller with gallons of gore, super-stylish visuals and a very wicked sense of humour.

The deceptively simple story centres on Matvei, a nervous young guy who arrives at a Moscow apartment with a hammer in his hand and murder on his mind. Inside is Andrei, a hulking police detective and father of Matvei’s girlfriend. It’s not long before all blood-spurting hell breaks loose. A confidently mounted blur of different filmmaking styles, ethical codes & generational clashes that welcomes the viewer to laugh, wince & gawp at its messy excess, while cheering on a young antihero who surely cannot survive his ordeal to the end.

A splatterpunk action comedy drenched in gleefully dark Russian humor. Hollywood Reporter

One of the most evocative horror debuts in years. Kirill Sokolov’s energetic, dynamic filmmaking, tricky plot structure, and well-calibrated tone feel Tarantino-esque in the best way possible. An itchy & scratchy cartoon brought to life. Flickering Myth

The balance between humour, violence and tragedy could be queasy but Sokolov is an expert high wire artist of a director. Always pulling the film back in another direction whenever it seems to be too much one thing. Starburst

Impeccable comic timing and keen self-awareness makes what is essentially slapstick plus gore into something much more entertaining. Eye for Film

**Why Don’t You Just Die!**

Odeon, Victoria Square. Thursday 2nd April. 6:45PM. £6.50/£4

A bizarre creature hitches a ride on a departing trawler, in this masterful genre film from Irish filmmaker Neasa Hardiman that leverages the mysteries of the sea to amplify the potential horrors of the unknown.

For all our dazzling strides in understanding this vast world we inhabit, the sea remains a source of great mystery, a place where awe and fear are eternally confluent. A spine-tingling marriage of science and folklore, this deftly crafted thinking-person’s chiller draws upon our fascination with deep waters and the strange forms they conceal.

Siobhán (Hermione Corfield) is a brilliant young marine biology student, more at home amidst laboratory equipment than people. As a component of her studies, she boards a trawler overseen by a couple (Dougray Scott and Connie Nielsen) whose amiable demeanour shields both financial worries and profound grief. Siobhán is not exactly welcomed aboard: her cool, scientific perspective is at odds with that of the salty, superstitious crew of “fishmen”, and her red hair is considered bad luck. Not long after setting sail, the old ship’s hull is glommed onto by a bizarre, bioluminescent creature of unknown genus.

Written and directed by veteran Irish filmmaker Neasa Hardiman, *Sea Fever* draws us in with richly constructed characters before rattling our senses with all manner of eerie sights and sounds, recalling such genre hybrid classics as *Alien* and *The Thing*. Hardiman and her collaborators exude a keen understanding of how repulsion and allure intertwine, how our bodies cannot be regarded as separate from the forces of nature, and how perilous it can be to disrespect what we do not understand.

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**SEA FEVER**  
ODEON, VICTORIA SQUARE. THURSDAY 9TH APRIL. 8.45PM. £6.50/£4

Ireland’s first (and only) feature-length martial arts film. Filmed in the verdant backwater of Trim and featuring exactly one (completely unintentional) stunt, this is a film best witnessed in the safety of a group.

Written, produced, filmed, cast by, stunt-coordinated, and starring James Bennett. The film tells the story of Jimmy Bennett (unrelated), a young man returning home after a long absence, his future uncertain, his father gone. After witnessing Jimmy’s takedown of local drug gang The Drug Lords Gang (featuring Mikey Graham, member of boy band BOYZONE), a monk belonging to the local church’s secret underground kung fu sect approaches with an offer to train Jimmy for the upcoming no-holds barred Bealtaine tournament.

As Jimmy learns the monk’s secret techniques of cutoff shorts, tai-chi and kicking near small fires, The Drug Lords Gang increasingly pressures Jimmy to join them. When he refuses, the Drug Lords call ace fighter Seagull back from Hong Kong to take Jimmy out in the tournament. Jimmy’s only hope is mastering the Fatal Deviation, as taught by a man strongly resembling a drunk Led Zeppelin Hermit.

Programmed by Richard Davis.

**FATAL DEVIAITION**  
BLACK BOX. WEDNESDAY 8TH APRIL. 8.00PM. £6.50/£4

**DIRECTED BY:** NEASA HARDIMAN  
YEAR: 2019. COUNTRY: IRELAND. DURATION: 89MINS. CERT: 18+

Dead Dicks tackles taboos, blending trippy horror, irreverent humour, and shocking tenderness to create a film that’s both darkly challenging and wildly entertaining.

When a young nursing student named Becca receives a series of panicked messages from her older brother Richie, she rushes over to check on him. Following a seemingly successful suicide attempt, Richie has discovered what appears to be his own dead body. When Becca gets to his apartment, she finds several more dead versions of Richie and together try to figure out how and why he keeps being reborn each time he takes his own life.

To say that Georges has a fetish for deerskin would be an understatement. In fact, his dedication to his textile of choice is so unwavering, the recent divorcé blows his entire life savings on the vintage fringe jacket of his dreams. Georges holes up in a remote country inn where he imagines being the only jacket-wearer in the world. Boasting a riotous performance from Jean Dujardin as the pefl-loving evangelist, the ever-unpredictable Quentin Dupieux’s wickedly acerbic, deliciously deranged black comedy is a tailor-made cult classic.

Not your run-of-the-mill existential midlife crisis flick, all bets are off when Georges decides all other jackets must be destroyed – and his intimate conversations with the deerskin only fuel his rage and paranoia.

Dupieux has made, among other things, a deceptively light comedy about the compulsive pleasures of image making and the horrors that said compulsion can yield. Justin Chang

Deerskin

An ingenious and imaginative slice of genre cinema. Backseat Mafia

It's best you discover the absurdity of Deerskin for yourself – because it truly is absurd...a deadpan delight, led by two brilliant comedic actors in DuJardin and Haenel. Orla Smith

Jesus Shows You the Way to the Highway

One man’s love for his designer jacket escalates to dangerous heights in what might just be the strangest serial killer film ever made.

When a Russian computer virus (manifesting as Stalin) invades the VR world of New Ethiopia, CIA agent DT Gagano, who dreams of opening a pizza restaurant, is sent in to destroy it.

Some of psychotronic cinema’s favourite styles get thrown into a blender to concoct a witch’s brew of cheap 1960s European 007 knockoffs, 70s Filipino exploitation cinema, retro TV sci-fi cheese and lucha libre-type masked machismo. All filtered through a narrative framework of Cold War anxiety and Afrofuturist techno-fantasy.

Billed as “a WTF thriller”, a cornucopia of stylistic influences, virtuosic cinematic techniques, and set design (ranging from stop-motion animation to stylised live-action), Llanso’s latest blends inter-dimensional intrigue, spy-fi, kung-fu, and Philip K. Dick-esque mind-melting weirdness to achieve truly unclassifiable results.

The Wandering Earth tells the story of a distant future in which the sun is about to expand into a red giant and devour the Earth, prompting mankind to make an audacious attempt to save the planet. The multi-generational heroes build ten-thousand stellar engines in an effort to propel Planet Earth out of the solar system, in the hope of finding a new celestial home. During the 2,500-year-long journey, a group of daring heroes emerge to defend human civilisation from unexpected dangers and new enemies, and to ensure the survival of humanity in this age of the wandering Earth.

I can’t think of another recent computer-graphics-driven blockbuster that left me feeling this giddy because of its creators’ consummate attention to detail and infectious can-do spirit. RogerEbert.com

It matches the insanity and spectacle of a good Roland Emmerich movie and is far more consistently imaginative with its bizarre premise.

Alternative Lens

This screening is supported by the Consulate-General of China in Belfast.
Get ready for a dead funny zombie apocalypse!

A rogue zombie gets way more than he bargained for after running afoul of the peculiar and opportunistic Park family. They own a rural gas station and survive more on tourist traps of their own design than bona fide repair work. When the Park patriarch regains youthful vitality after a zombie bite, the get-rich-quick light bulbs go off. As the plague spreads, the more-than-eccentric Parks rely on outrageous feats of ingenuity to conquer the undead in hopes of turning a profit. Director Lee Min-jae’s action-packed and self-referential debut takes everything to task with uproarious abandon.

There certainly is some social commentary buried beneath this film’s surface — and the humour, which constantly trounces our expectations, serves as an index to the film’s deeper subversive impulses.

Anton Bitel

You can’t go wrong with a good zombie caper film, and first-time director Lee Min-Jae’s great script is full of dry humour and lots of heart.

Carolyn Mauricette

The film’s flagrant disregard for logic in the name of gleeful entertainment is part of its charm.

James Marsh

I've seen a million zombie films, and the Odd Family still managed to surprise me several times, and that’s no easy feat. An absolute riot.

Rob Aldam

An escaped bull stirs up a frenzy of aggression in a small rural Indian village. Get ready to be gored by cinema’s horns, trampled under a stampede of deliciously grotesque, fleshy imagery and tossed aloft on a buffalo-snort of bravado because Lijo Jose Pellissery’s utterly bonkers Jallikattu is here to pummel you into submission.

A fever-pitch, adrenaline-soaked vortex of social issues drama and deconstruction of the male id, this crazed howl of human brutality morphing inexorably into bestial savagery deserves, and feels destined to find, a willingly cultish following.

Jallikattu overtakes every sensory receptor in the human body. Jallikattu commits to unhinged depravity on a level that’s organically difficult to follow. Jallikattu is nothing you’ve seen and everything you should risk. Slash Film

Still, when Jallikattu lets it rip, it’s as exciting and unusual an experience as you’re likely to get this year. Grab it by its horns and don’t dare let go. Globe and Mail

Every minute of this work of great absurdity is infused with so many surprises that you’re already planning to watch it again. The film is the answer to those who doubted Pellissery’s auteur status. Film Companion

If only more remakers could match form to politics with this degree of skill. Austin Chronicle

At times almost an abstract collage of image and sound, the film’s opening both sets the scene and ramps up the energy to a level which rarely flags. Screen International

Jallikattu is one of the year’s biggest discoveries. ScreenAnarchy

Directed by: LEE MIN-JAE
Year: 2019
Country: Korea
Duration: 112mins. Cert: 12A.

Directed by: LIJO JOSE PELLISSEY
Year: 2019
Duration: 91mins.
Lesley Manville will be in conversation with Lisa Barros D’Sa, director of Ordinary Love.

Lesley is currently on stage in The Visit, directed by Jeremy Herrin, alongside Hugo Weaving. She recently returned to the big screen in Ordinary Love, adapted from a screenplay by acclaimed Irish playwright Owen McCafferty. Later this year Lesley is also set to star in Let Him Go with Kevin Costner and Diane Lane and Misbehaviour alongside Keira Knightley. She has also recently finished filming the second season of the Sky drama Save Me out later this Spring.

Manville recently returned to the big screen in Paul Thomas Anderson’s highly acclaimed Phantom Thread with Daniel Day-Lewis for which Lesley received both a BAFTA and Academy Award Best Supporting Actress nomination. Last year saw Lesley star in Walt Disney’s iteration Maleficent: Mistress Of Evil. She returned to the BBC in the third and final season of the BAFTA Award winning comedy Mum for which she has twice received a BAFTA Award nominated for Best Female Performance in a Comedy Programme. Lesley has most recently returned to the BBC in World On Fire, a WWII drama, also starring Sean Bean and Helen Hunt.

Lesley’s extensive television credits notably include Harlots, River, The Go-Between, Mayday, Cranford, North And South, Fleming, Bodily Harm, The Cazalets, Other People’s Children, Real Women, Holding On, The Bite, Goggle Eyes, The Mushroom Picker, Top Girls, The Firm and Grown-Ups. Other film credits include Hampstead, Romeo And Juliet, Mr Turner, Molly Moon, A Five Star Life, Another Year, Ashes, Spike Island, Secrets And Lies, Topsy-Turvy and High Hopes.

Presented in association with the MAC.
Christian Berger is an Austrian cinematographer, director, producer, and writer of numerous documentaries, TV films and features. He is known for his work on The White Ribbon with Michael Haneke, which brought him an Oscar nomination for Best Cinematography at the 82nd Academy Awards.

He was the winner at the American Society of Cinematographers Awards for Outstanding Achievement in Cinematography. He worked as a cinematographer for such renowned directors as Michael Haneke, Luc Bondy, Wolfgang Glück, Stephen Gaghan, Amos Gitai, Peter Schr and Marie Noëlle, János Szász, Angelina Jolie, Virgil Widrich and Terrence Malick.


Christian Berger is one of the most influential figures in the area of cinematography.

WORKSHOP DESCRIPTION

The workshop will focus on a number of topics in the art of cinematography, especially the topic of light. You will have the chance to not only receive knowledge from Christian Berger, but also to interact in a compelling way, as the group will have up to 25 participants, making it extremely practical and interactive. You will also have the opportunity to assess any issues you have encountered in your own films and receive feedback to help mitigate problems in the future.

PROFILE OF PARTICIPANT

The workshop is designed for cinematographers, camera operators, gaffers, directors, film students, or anyone serious about a career in the film business in the area of cinematography.

Kim Newman is the go-to guy for anything related to horror. A familiar face on our TV screens, an award-winning writer, a well-known and respected author and movie critic, and recognised for his acclaimed Anno Dracula series, he writes regularly for Empire magazine and contributes to The Guardian, The Times, Sight and Sound, Time Out and others. He makes frequent appearances on radio and TV. He has won the Bram Stoker, International Horror Guild, British Fantasy and British Science Fiction Awards and been nominated for the Hugo, World Fantasy, and James Herbert Awards.

Long one of England’s most distinguished horror specialists, Kim has, since publishing Nightmare Movies in 1988, become the first point of contact for any wise documentarist or writer probing the spookier areas of cinema history. Newman’s first two books were both non-fiction: Ghastly Beyond Belief: The Science Fiction and Fantasy Book of Quotations, co-written with his friend Neil Gaiman, is a light-hearted tribute to entertainingly bad prose in fantastic fiction, and Nightmare Movies: A Critical History of the Horror Film. Nightmare Movies was followed by Millennium Movies: End of the World Cinema (1999). Newman’s non-fiction also includes the BFI Companion to Horror (1996). With Video Dungeon he gives often scathing reviews of recently released straight-to-video horror films.

Kim will be in discussion with Robert J Simpson.
In the summer of 1973, Belfast City Council was “focused beyond the escalating unrest on the streets and firmly fixated on the cinematic souls of its citizens”.

This illustrated talk will explore film censorship in Northern Ireland – what the local censors allow us to see and what they prohibit. Exploring historical case studies and drawing attention to films including Last Tango in Paris, Ourselves Alone and Frankenstein, this talk will indicate how a patchwork system of local censorship keeps a firm rein on what we are permitted to see in the cinema.

Dr Sian Barber is a Senior Lecturer in Film Studies at Queen’s University Belfast. She has published on the British Board of Film Classification, the British Film Industry and film culture in the 1970s and 1980s.

CinePunked invite you to join them for an evening of comedy on screen, and ask the questions – are there limits to what we joke about? Has the ‘snowflake’ generation gone too far with political correctness?

Dr Rachael Kelly and Robert Simpson lead the conversation with comedy clips and special guests.

No area is off-limits.

A Filmmaker’s Personal History of Northern Irish Cinema.

In Conversation with Hugh Odling-Smee.

A special live event featuring a wealth of clips covering the history of Northern Ireland on screen: the beautiful, the ridiculous, the sublime and the malign. Filmmaker Colin McKeown presents his personal history of the stories told by us and about us. He will screen selections from his new essay film: Bad News & Good Vibrations: NI on Screen as well as previewing Never Forget - his tribute to Alan Clarke’s Elephant.

“Colin has been guru, guide and co-conspirator in all our script development endeavors over the years, most recently on the feature films Good Vibrations and Ordinary Love.” Lisa Barros D’Silva

Since the beginning of the peace process, Belfast has been subject to various ideas and strategies, many of which took flight at the end of the Cold War with the ‘triump of capitalism’. These are often complementary; proposing peace through the application of neo-liberal nostrums; combining brand theory with state-craft in pursuit of global competitiveness; or promoting the city and the surrounding region as a location for the creative industries.

Belfast is, of course, not unique among post-conflict and post-industrial regions looking for ways to remedy economic maladies. Illustrative of such designs is Castlebrooke Investments plans for ‘Tribeca Belfast’, and in particular its short film promoting the project. It alerts us to how potentially superficial and bland the vision of the future city is.

In particular, it raises questions about the quality of citizenship that we can anticipate in such developments.

Dr Steve Baker, Lecturer in Television and Film Studies, Ulster University.

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QUB Film Research presents: Dr Steve Baker, Lecturer in Television and Film Studies, Ulster University.

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Image source: Alan Meban (Alan in Belfast)
Many film producers make money, some even win Oscars, but few make great art. Jeremy Thomas has done the lot. Mark Cousins in conversation with a very British maverick.

Oscar-winning producer Jeremy Thomas has worked on some of the world’s finest independent films. His C.V. covers an extraordinary range of distinctive films from The Last Emperor (Bernardo Bertolucci) and Bad Timing (Nic Roeg), through to the recent High Rise (Ben Wheatley) and A Dangerous Method (David Cronenberg). He has worked with directors who read like a ‘Who’s Who’ of world cinema, including Nagisa Oshima, Bernardo Bertolucci, Terry Gilliam, Takashi Miike and Stephen Frears amongst others.

He has helped develop the career of first-time feature filmmakers such as Jonathan Glazer with Sexy Beast and David Mackenzie with Young Adam, and with his Recorded Picture Company he has achieved that most remarkable feat in the film business: longevity and integrity.

In this innovative event Jeremy Thomas speaks to Mark Cousins about his influences and inspirations.

Actor and comedian Michael Smiley joins us for Desert Island Flicks. Brian Henry Martin is the host for this cinematic cross examination.

Once more Belfast Film Festival will bring a guest back in time to the darkness of their local “Roxy” and ask them to revive their best cinema experiences in response to questions like “What is your first cinema memory?”, “Who gets you hot under the collar?”, and “What movie do people love that you can’t stand?”.

We have the wonderful Michael Smiley as our guest to talk about his choices and his wonderful career to date in the world of film and television. His film credits include Ben Wheatley’s Free Fire, A Field in England and Kill List in which he received a best supporting actor award at the British Independent Film Awards. Other roles include Rogue One, The Lobster, Burke and Hare and The Other Boleyn Girl. Michael’s TV credits include cult British sitcom Spaced, where he played the role of Tyres O’Flaherty on the show, and later appeared in Shaun of the Dead as a zombified take on his Spaced character. He also went on to have a recurring role as computer expert Benny in BBC 1’s multi-award-winning show Luther. Additional credits include BBC’s Ripper Street, Doctor Who, and Channel 4’s Black Mirror.

Michael has also been a successful stand-up for 20 years.

This event will also provide an opportunity to check out Michael’s Short Film Directorial Debut with La Petite Mor which tells the story of two people meeting in a park only to realise they have more in common than they think.
Preceded by a talk by Professor Ian Christie on the work of Powell and Pressburger.

“I REACHED THE POINT OF THINKING THERE WERE NO MORE MASTERPIECES TO DISCOVER, UNTIL I SAW I KNOW WHERE I'M GOING”. MARTIN SCORSESE

“SITTING IN THE DARK, WATCHING A FILM REALLY IS THE NEAREST THING TO HAVING A DREAM WHILE YOU'RE AWAKE. AND I THINK IT TOUCHES VERY DEEP UNCONSCIOUS FEARS AND DESIRES”. IAN CHRISTIE

The war is a distant backdrop in this unconventional romance largely set in the Scottish Hebrides, where a city girl is transplanted into a rural environment and comes to question her preconceptions. It was perhaps Powell and Pressburger’s most personal film to date: a metaphysical love story which confirmed their continuing departure from Britain’s realist tradition.

Ian Christie is a film historian, curator and broadcaster, who has had a special interest in Powell and Pressburger since organising the first comprehensive retrospective of their work in 1978. Among his many books are Arrows of Desire (1985, 1993) on Powell and Pressburger, an edition of the screenplay of their Life and Death of Colonel Blimp, and a co-edited anthology (with Andrew Moor) celebrating the centenary of Michael Powell in 2005. He has recorded commentaries to a number of their films on DVD, and recently gave a Gresham College series of lectures on The Archers’ partnership. A past president of Europa Cinemas and Fellow of the British Academy, Christie contributes regularly to radio and television programmes, and has recently been touring an exhibition about the British film pioneer Robert Paul, who is the subject of his latest book.
Exuberant, joyous and deeply moving, this acclaimed documentary film celebrates American gospel music, spotlighting giants of the business. The Belfast Community Gospel Choir will perform a 25 minute set before the film. Hailed as the ‘Soul of Belfast,’ their performances are charged with passion and energy, while the sheer joy they exude is infectious!

This masterful and beautifully restored film captures show-stopping musical performances interwoven with fascinating intimate, behind-the-scenes personal moments. With unrivalled access, the film pays tribute to the lives and careers of Gospel music’s luminaries. These include ‘Mother’ Willie Mae Ford Smith, gospel’s diva and earth mother – a skilful singer and preacher who championed equality for women – and ‘Professor’ Thomas A Dorsey, a blues player who turned to the church and also became a prolific composer.

Spotlighting the work of other artists such as Sallie Martin, the Barrett Sisters and the O’Neal Twins, this extraordinarily infectious and deeply emotional concert film is a truly uplifting experience.
A film concert, good for the eyes and the ears, an experience for adults and children!

Into Film in partnership with Belfast Film Festival.

The Red Balloon remains one of the most beloved children’s films of all time. In this deceptively simple, nearly wordless tale, a young boy discovers a stray balloon, which seems to have a mind of its own, on the streets of Paris. The two become inseparable, yet the world’s harsh realities finally interfere. With its glorious palette and allegorical purity, the Academy Award–winning The Red Balloon has enchanted movie lovers, young and old, for generations.

60 years later, to give voice to this urban stroll, François Ripoche, Lætitia Shériff and Stéphane Louvain have created a soundtrack, interpreted live, which combines soundscape, elements of dialogue, voice-over and music. The three musicians pay him a vibrant pop tribute inviting you to fly alongside them.

Show for Child | Family | Music.

From 6 years old.

Presented by Into Film in partnership with Belfast Film Festival. In association with The Mac.

Hollywood, Bollywood and Nollywood film posters from Ghana from the Collection of Karun Thakar & the late Mark Shivas.

The late 1980s in Ghana saw the emergence of exuberant new visual modes of expression in a new local and innovative film industry (alongside that of Nigeria commonly referred to as Nollywood), especially in the ways films were promoted by vivid hand-painted posters on sack or canvass.

These film posters were commissioned by mobile local entrepreneurs taking the films to a range of communities and using the cloth posters that could be rolled up, unfurled and transported very easily as they criss-crossed the country.

Their iconography emphasised the melodramatic, combining a blend of elements that drew on the local beliefs that intersected with the range of popular imported films, such as the imagery of America’s Hollywood and India’s Bollywood that were also shown in Ghana.

This exhibition of over 30 of these extraordinary film posters, from the Collection of Karun Thakar & the late Mark Shivas (TV & Film producer).

CONTAINS IMAGERY OF NUDITY, VIOLENCE AND THE ‘OCCULT’ THAT SOME VISITORS MAY FIND DISTURBING OR OFFENSIVE. CERT: 15+. 
Running throughout the festival, 3pm to 9pm, at the QFT foyer. Come in and try the experience, admission free and no need for advance booking.

This collection of VR shorts shows how new technologies can open up spaces for original voices and underrepresented narratives.

**LET THIS BE A WARNING**

**SYNOPSIS:** A group of Africans have left the Earth to create a colony on a distant planet. They respond with disquiet to the arrival of an uninvited guest. Directed by: Jim Chuchu ("The Nest Collective"). Duration: 10MINS 43SECS

**Nairobi Berries**

In the empty spaces we cannot claim as our own, in forests full of smoke and beneath waters dappled with bougainvillea, two women and a man wrangle. Each must hollow out the other’s core for fruits promised but only ever borne, in dreams. For this is Nairobi, the place we call home. Directed by: Ng’endo Mukii. Duration: 7MINS 50SECS

**Spirit Robot**

VR documentary which explores the Chale Wote Street Art Festival in Accra. Directed by: Jonathan Dotse. Duration: 8MINS 35SECS.

**Director’s Biography:** Jonathan Dotse is an afrofuturist, freelance philosopher, and speculative fiction writer based in Accra, Ghana.

**The Other Dakar**

A little girl is chosen to discover the invisible Dakar. Filmmakers Note: The Other Dakar is a manifesto in a sense, it is for me a way to reconnect the urban space with its mythology and to use design and creativity as a platform for the invisible Dakar to express her uniqueness. In a time where materialism occupies the mainstream, there is a need to re-invest imaginary spaces and use them as a fertile soil for the necessary adjustments we need to implement as a country facing several cultural and political changes. Directed by: Selly Raby Kane. Duration: 7MINS 35SECS.

**Azimuth**

The term ‘azimuth’ is derived from Arabic and denotes a measurement in a spherical space. Azimuth is a short fashion VR film that explores stylised Brutalist architectures as a triptych to fashion performances and an immersive ambisonics original score. It is an experimentation of 360° live action framing with underwater, aerial and drone rigging and composites digital 3D assets from LiDAR scanning and photogrammetry. Conceptualised and produced in South Africa, Azimuth is testimony to collaborative practice and digital fashion expressions from a Global South. Directed by: Nirma Madhoo. Duration: 7MINS.

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**FOOTLOOSE AT THE TITANIC BALLROOM**

**VR FILMS FROM AFRICA**

QUEEN’S FILM THEATRE, FRIDAY 3RD - THURSDAY 9TH APRIL. 4.00-9.00PM. FREE

Everybody...cut loose.

**Yeah. That’s right. Footloose. Geez this world is so uptight right now. Like John Lithgow’s minister in this movie who bans dancing in a small midwestern town for some jackass reason.**

We gotta be like Kevin Bacon’s Ren McCormack. That’s right. Dancing is great. Dancing is an affirmative expression – pump up the Kenny Loggins, rebel, and get Footloose!

Moving in from Chicago, newcomer Ren McCormack discovers that the small Midwestern town has made dancing and rock music illegal. Ren faces an uphill battle to change things as he struggles to fit in. He and his new friend, Willard Hewitt, and a defiant teen Ariel Moore try to loosen up this conservative town even if it means standing up against Ariel’s influential father, Reverend Shaw Moore.

**FOOTLOOSE AT THE TITANIC BALLROOM**

TITANIC BALLROOM, THURSDAY 2ND APRIL. 8.00PM. £7

A wartime whisky shortage. Luck of luck, a ship full of the precious liquid is wrecked on a reef. The islanders conspire to smuggle the whisky off the ship...what better place to watch this movie and drink a whisky than on board the HMS Caroline!

Released in what was a vintage year for the famous “Ealing comedies”, this near-perfect film is irreverent, anti-authoritarian and utterly hilarious – all the qualities that made Ealing a byword for the best in British comedy. The effects of World War II have shrunk the whisky ration to nothing on the far-flung Scottish island of Todday – so when a supply ship carrying 50,000 cases is wrecked, the locals decide to take matters into their own hands.

Based on a true story. The name of the real ship, which sank on 5th February 1941 during WWII, was SS Politician. Having left Liverpool two days earlier, heading for Jamaica, it sank in bad weather, containing 250,000 bottles of whisky. The locals gathered as many bottles as they could, before the proper authorities arrived, and even today bottles are found in the sand or in the sea every other year.

Where better to see this aquatic adventure than on the HMS Caroline.

In the third Transylvania film we join the team on a luxury monster cruise ship. Dracula meets Ericka, the captain of the ship, who belongs to the family of Van Helsing that wants to destroy the entire monster race.

Join Drac, Mavis and all of your favorite monsters for fun and adventure on the high seas as they embark on a monster cruise vacation!

In association with HMS Caroline.

Attention Cat Lovers, this is for you...

We welcome this special tour to Northern Ireland!

The Cat Video Festival is an offline celebration of cat videos. The festival is a live event, gathering fellow feline fanatics to watch a curated collection of cat clips, from six-second Vine videos to short films and everything in between in a social environment. CatVideoFest is a compilation reel of the latest and best cat videos culled from countless hours of unique submissions and sourced animations, music videos, and, of course, classic internet powerhouses. CatVideoFest is a joyous communal experience, only available in theatres, and raises money for cats in need through partnerships with local cat charities, animal welfare organisations, and shelters.

Join your fellow cat lovers for this celebration of hilarious, odd, and downright adorable videos.

You love them. You mock them. But one thing you can’t do is stop watching them: Yes, we’re talking about Internet cat videos, which either represent the pinnacle of human creative achievement, or a sign that the apocalypse is nigh. OR BOTH. LOS ANGELES TIMES

Film Devour Short Film Festival provides a platform for local filmmakers, writers and actors to screen their films, network and co-ordinate ideas.

Catering to all kinds of filmmakers and genres, showing everything from first time shorts to experimental and documentaries as well as more established short films with a budget.

Audience Choice And Directors’ Choice awards announced on the night.

The ethos is to showcase everything to everyone.

*THE LENGTH OF A FILM SHOULD BE DIRECTLY RELATED TO THE ENDURANCE OF THE HUMAN BLADDER.* – ALFRED HITCHECOCK

In association with HMS Caroline.
Did you know the snow coming down in the Wizard of Oz was actually asbestos-based fake snowflakes? (If you did this is the quiz for you.)

Join hosts Joe Lindsay and Ronan O’Donnell for the ultimate annual screen test for movie buffs – the Belfast Film Festival Quiz.

Prepare to face an entertaining eight rounds of big screen puzzles, mysterious soundtracks and cine surprises. So get your team together, make sure they know their Shia LaBeouf from their Brad Dourif and let the games begin.

Teams must be no more than a Magnificent 6 – and there will be prizes for finishing first, last and a few spot prizes along the way.

To mark the release of the next enthralling James Bond movie in April, the Ulster Orchestra invites you to join them for this spectacular tribute to the iconic 007 film franchise and some of the greatest theme tunes ever written.

Featuring West End star Louise Dearman Wicked and Strictly Come Dancing singer Lance Ellington, this spine-tingling show features hit after hit including Diamonds Are Forever, Skyfall, Goldfinger, Live And Let Die, Licence To Kill and more.

So pour yourself a martini, don your best attire and leave the Aston Martin at home. It’s your mission to have an amazing night out!

For ticket sales telephone Waterfront Hall and Ulster Hall Box Office on 02890 334455.

Or visit our website: www.ulsterorchestra.org.uk

The Occasional Man is an immersive film installation following the protagonist ‘Duncan’, a recently retired Glaswegian embarking on a failed attempt to become an actor. The audience will be guided through scenes from his disillusioned life, across several rooms of the former UTV Studios at Havelock House.

The piece is a collaborative effort from Sighle Bhreathnach-Cashell (Belfast) and Richard Martin (Glasgow).

The project has been made in partnership with Flax Art Studios and Northern Ireland Screen Digital Film Archive.

Allocated time slots from 6-9pm. Free but ticketed, bookings must be made in advance via doyourememberduncan@gmail.com

See and hear George Miller’s modern classic with full dolby Atmos at the unique Sonic Arts Research Lab.

Set in Australia years after a nuclear war has scorched the Earth, the film follows Max Rockatansky as he joins a band of women fleeing a brutal warlord.

As metal clashes and flames erupt, the sound is as important as the explosive visuals, surrounding the audience with a symphony of warfare. Fury Road is an intense two-hour chase sequence underscored by a muscular soundtrack. It’s a celebration of everything action movies should aspire to be, and one of the best Dolby Atmos demonstrations available.

The Music of James Bond

Ulster Orchestra

Waterfront Hall. Saturday 4th April. 7.45pm. £20/£30

The Occasional Man

Utv Studios. Saturday 4th April. 6.00-9.00pm. Free

Fury Road


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Or visit our website: www.ulsterorchestra.org.uk
Our tribute to the work of one of America’s greatest songwriter/performers. Featuring footage from his early days to the present, with concert performances, music videos, interviews and more as part of this celebration.

In the work of American songwriter Tom Waits, swampy blues, Beat poetry, West Coast jazz, Tin Pan Alley, country, 1930s-era cabaret, and post-Civil War parlour songs meet neon-lit carnival music and wheezing, clattering, experimental rhythms, often played on makeshift musical instruments from car radios to metal pipes and tin cans, to form a keenly individual musical universe.

Since the 70s, Waits has charted a path from playing fleabag dive bars to opera theatres and prestigious concert halls all over the world.

**TOM WAITS ON SCREEN**

BLACK BOX. THURSDAY 9TH APRIL. 8.00PM. £6.50/£4

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Out of all the subcultures that have come and gone, dance music had maybe the biggest impact on the styles, culture and politics of any.

Whether it was in fields in the middle of North Antrim and Down, or how the scene lives on in today’s superclubs, dance music in Northern Ireland changed the way young people engaged with their own lives and with each other.

This special night, presented by Film Hub NI, will see a collection of archive films, curated by Second Chance Cinema, that takes us back to a time when strange new words entered the Northern Irish teenage lexicon: words like peace, unity, love. Our journey begins in the 1980s, where rave presented a much needed space for escapism from day-to-day life, a place for some pure, ecstatic fun. After the films, we’ll gather some of the scene’s leading figures to discuss what the impact of the dance scene has been, and how it still lives today.

We’ll finish the night (and festival) off with some banging tunes and archive film visuals.

**THE SHAPES BETWEEN US: NI RAVE CULTURE ON FILM**

ULSTER SPORTS CLUB. THURSDAY 9TH APRIL. 7.00PM. £5
John Lloyd is best known for his work on such comedy television programmes as Not the Nine O’Clock News, Spitting Image, The Hitchhiker’s Guide to the Galaxy, Blackadder and QI. He is also the presenter of the BBC Radio 4 series The Museum of Curiosity.

Who has got more BAFTA awards than anyone else in the world, except for Dame Judi Dench?

Who devised and/or produced such iconic British TV and radio series as Spitting Image, Blackadder, Not the Nine O’Clock News, Quote … Unquote, The Museum of Curiosities and QI?

Who collaborated with Douglas Adams on the iconic radio series Hitchhikers’ Guide to the Galaxy and rose to such heights as playing the Voice of the Book in the latest instalment?

What’s the name of the one and only Honorary Professor of Ignorance at Southampton Solent University?

The answer to each of these questions is the same: John Hardress Lloyd, the legendary producer, director, writer, raconteur, presenter and comedian.

Peter Curran is a writer, producer, broadcaster and publisher with a host of BBC Radio 4 credits. He has written and presented many arts and culture programmes for TV and radio including a long stint presenting Radio 4’s Loose Ends. Recent radio documentaries include Collecting the Troubles and Some Kind of Man as well as an appearance on Telling Tales. In 2017, he was nominated for two Audio Production Awards – as Best Arts Documentary Maker, and best Digital Producer.
Play for Today was launched on BBC1 in October 1970 and ran until 1984, commanding audiences of several millions.

It is generally recognised to be a hugely important series of television dramas, responsible for over 300 single plays of often striking originality and invention. The series also acquired a reputation for its willingness to address contemporary subject-matter as well as court controversy (perhaps most famously in the cases of Dennis Potter’s Brimstone and Treacle (1976) and Roy Minton’s Scum (1977)).

This was also true of some of the Plays for Today dealing with Northern Ireland such as Dominic Behan’s Carson Country (1972) and Caryl Churchill’s The Legion Hall Bombing (1978), both of which were only transmitted after considerable delay. However, Play for Today was also notable for the encouragement it gave to a range of local writers such as Wilson John Haire, Stewart Parker, Ron Hutchinson, Derek Mahon and Graham Reid (whose Billy plays with Kenneth Branagh proved especially popular) to write about the situation in Northern Ireland in new and distinctive ways.

To mark the fiftieth anniversary of Play for Today, this mini-season presents three of the local plays to have emerged out of the North of Ireland during its fourteen-year run.

John Hill is Professor of Media at Royal Holloway, University of London and author of Cinema and Northern Ireland.

In association with Centre for the History of Television Culture and Production, Royal Holloway, University of London.

Belfast playwright Stewart Parker achieved growing recognition during the 1970s and was responsible for three Plays for Today. Of these, Iris in the Traffic ... Ruby in the Rain (1981), written specifically for television, is undoubtedly the best.

Shot in part in Belfast, it follows the mini-odysseys of Iris and Ruby, two women initially unknown to each other, during the course of a day in the city. Although set firmly during the Troubles, the play is less concerned with the politics of the conflict than the ways in which the characters respond to the more immediate personal and ethical challenges that confront them. Frances Tomelty delivers a fine performance as Ruby, the social psychologist at the end of her tether, singer Jake Burns appears in a small role as a friend of Ruby, while Stiff Little Fingers are not only heard on the soundtrack but also perform at a gig attended by Iris (Aingeal Grehan).

The screening will be preceded by an Introduction to Play for Today and Northern Ireland by Professor John Hill.
Jennifer Johnston’s novel of a young boy, Joe, growing up in war-torn Derry was published in 1977 and then turned into a Play for Today by Belfast poet Derek Mahon.

A sombre coming-of-age story in which Joe is forced to come to terms with the realities and conflicts of the adult world, the play was unusual in actually being filmed in Derry at the time. Director Jim O’Brien (who went on to work on The Jewel in the Crown and The Monocled Mutineer) invests the play with a strong sense of place while folk musician Donal Lunny contributes a memorable soundtrack.

First published in 1964, John Montague’s short story, The Cry, has been seen to anticipate the crisis to come at the end of the 1960s.

Adapted by Belfast poet Derek Mahon and director Chris Menaul for television in 1984, the play now becomes a melancholic look back at the origins of the conflict to follow. In one of his first television roles, a very young-looking Adrian Dunbar plays a London-based journalist on a visit to his home town. Woken up by the cries of a local youth being set upon by the RUC, he embarks upon an investigation that uncovers the social and political tensions simmering below the surface. Supported by a strong local cast, Dunbar gives a fine performance as the troubled journalist who is forced to take stock of his views.

Two classic 80s TV shows featuring the troubles as a backdrop, Tubbs, Crockett and Magnum get on the wrong side of the IRA.

**MIAMI VICE**

Gina falls for an Irish pacifist who believes there is no point fighting fire with fire anymore – or so she thinks. While investigating a tip about a possible weapons deal, Gina saves former IRA member Sean Carroon (Liam Neeson) from an assassination attempt, then becomes romantically involved with him. Carroon, who claims to have renounced his violent ways, is now a vocal proponent of peace between England and Northern Ireland. Vice teams up with a Scotland Yard detective, who is certain Carroon is using his avowed pacifism as cover while he plots an attack on England. Crockett and Tubbs go undercover as weapons dealers and discover that, indeed, Carroon has been purchasing surface-to-air missiles as part of a plot to bring down the Concorde. Heartbroken, Gina tries to stop the attack, and ends up shooting and killing her lover.

**MAGNUM P.I.**

Magnum is hired to protect a British Brigadier who is hunted by the IRA. Higgins opens Robin’s Nest to his former Royal Army commander, Brig. Allistair Folkes. Having been instrumental in capturing several IRA terrorists, Folkes is now faced with the challenge of staying alive long enough to testify against them. In his efforts to keep Folkes out of harm’s way, Magnum is frustrated by a pair of taciturn Naval Intelligence secret service agents who refuse to tell him anything more about the assignment than what he already knows – which, truth to tell, isn’t very much!

Shot on videotape for Channel 4, The Bad Sister is a complex and fragmentary adaptation of Emma Tennant’s novel of the same name.

Here Laura Mulvey and Peter Wollen return to some of the concerns that occupied them in Riddles of the Sphinx (1977), offering them a very different treatment. The film also sees them collaborate once again with Tammes, with whom they worked on many of their joint works.

Jane is the illegitimate daughter of a Scottish landowner. She is disowned and expelled from his estates, but although she settles down to a new life in London, she is still haunted by the memory of her childhood and her mother’s mysterious death. In a trance, she sets out on dreamlike journeys in search of freedom and revenge.
Join Kinky John, Mandate and Les Dennis in a celebration of Reeves and Mortimer’s classic TV serial The Club. Your chance to see the whole serial.

The main event of Bang Bang was this spoof fly-on-the-wall docu-drama, which took us behind-the-scenes of Baron’s Nightclub, the “4th best club in Hull.” Paul Baron was the dodgy proprietor and Paul’s previously long-lost brother Tony was in charge of the day-to-day running of the club, often expressing “serious reservations” about Paul’s half-baked ideas. The club’s compere was insane American Kinky John, whose “plucking peppercorns” routine was not one of Tony’s favourites.

Before The Club we’ll have a screening of 1970s TV show Wheeltappers and Shunters Social Club, a game of bingo, a meat pie and a glass or two of stout. And the entertainment? Some of the best turns that clubland can offer. Among them, expect Tessie O’Shea, Bill Haley and the Comets, Tommy Trinder, Gene Pitney, and many other acts, from musicians to knife-throwers, fire-eaters to comedians and exotic dancers.

VHYes is a brilliant comedy that manages to lovingly parody the television of an entire era while sustaining a heartwarming tale that could not have been told otherwise.

A bizarre retro comedy shot entirely on VHS, VHYes takes us back to a simpler time, when twelve-year-old Ralph mistakenly records home videos and his favourite late night shows over his parents’ wedding tape. The result is a nostalgic wave of home shopping clips, censored pornography, and nefarious true-crime tales that threaten to unkindly rewind Ralph’s reality.

VHYes shares some DNA with the type of oddball sketches you’d find on Adult Swim, but Robbins has something to say beneath his chaos, and most importantly, a whole lot of heart.

Plan 9 Film Club presents a celebration of Spaced, the UK sitcom that ran for two seasons in 1999 and 2001. The creative team subsequently moved into cinema, creating the hit movies Shaun of the Dead and Hot Fuzz.

Spaced is a sitcom like no other. The premise is simple enough: Daisy (Jessica Stevenson) and Tim (Simon Pegg) are out of luck and love, so pretend to be a couple in order to rent a flat together. Each episode is themed after at least one movie, with nods to The Shining and Close Encounters of the Third Kind proving especially hilarious. Hardly five minutes goes by without a Star Wars reference, and every second of screen time from Bill Bailey as owner of the comic shop where Tim works is comedic gold.

Join us as we celebrate one of TV’s best loved comedies.
REWIND

REFRAMING STREISAND is a Birds’ Eye View: Reclaim the Frame film tour celebrating Barbra Streisand’s contribution to cinema through her ever-popular musicals and exploring her status as a misunderstood superstar, powerhouse producer/director and cultural icon. Reclaim The Frame is a UK-wide, 10 city mission bringing ever-greater audiences to films by women through events, celebration and conversation.

At the beginning of her career, Streisand was considered by casting directors to be ‘too Jewish looking’. However, her charisma and singing voice saw Barbra land the lead in Funny Girl on Broadway and she was called to reprise her role for the musical film in 1968, where her tour-de-force performance of song, dance, comedy and drama earned her an Oscar for Best Actress.

Streisand’s career has been marked by fierce criticism, yet Streisand has always been determined to do what she loves and be in charge of it – even as a newcomer she insisted on doing her own hair and make-up for Funny Girl.

In spirit of this, join Birds’ Eye View for a special screening of Funny Girl. Get into character with a prefilm beehive and winged eyeliner workshop and stick around after the film for a Barbra-themed drag act – and don’t be afraid to sing along.

Reframing Streisand is part of BFI Musicals! The Greatest Show on Screen, a UK-wide film season supported by National Lottery, BFI Film Audience Network and ICO. www.bfimusicals.co.uk

In Warsaw, Poland, a cab driver is mistaken for an assassin and hired to kill a gangster.

Jurek K. the main protagonist of this action comedy, is a nice, thirty-year-old taxi driver. He is an average man with exceptionally bad luck. One day Jurek’s boring existence dramatically changes: he is arrested as a professional hit man nicknamed “Killer”. Shy, a bit lost, Jurek starts a new life as a killer of international fame. He is admired not only by the prisoners but also by policemen and prison guards.

After surviving many dangerous situations, car chases by policemen and prison guards.

But there are people for whom he is still a dangerous criminal – a perfect (well almost) “killer”.

KINOTEKA Polish Film Festival returns to London’s festival scene from 19 March to 5 April 2020, bringing with it an exhilarating range of new Polish film and culture as well as highlighting lesser known gems ripe for rediscovery. Offering unique insights into Poland’s rich history and culture, the festival represents diverse and universal new works from exciting new filmmakers as well as those which have made a valued contribution and impact to the world filmmaking landscape.

**Killer**

**Country:** Poland. **Duration:** 104mins. **Cert:** 12A.

**Directed by:** Juliusz Machulski. **Year:** 1997.

**In Warsaw, Poland, a cab driver is mistaken for an assassin and hired to kill a gangster.**

A sad-sack neurotic tries to find solace from the nagging day-to-day stresses of academic life in this melancholy comedy.

Marek Kondrat plays Adam, a lifelong teacher butting up against school officials’ strident budget cuts. To escape the madness of his life, he plans a trek to the sea to re-evaluate his life. A black comedy with “humor ranging from sublime to nutty”, Time Out London calls it a “dolefully absurdist Polish comedy of dejection and rejection.

**A nonstop screwball screed against the multitude of perceived injustices in contemporary Poland.**

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**KINOTEKA**

**Directed by:** Marek Koterski. **Year:** 2003. **Country:** Poland. **Duration:** 93mins. **Cert:** 15.

The story of the construction of a tractor factory filmed in a way that was inconceivable at the time. Muratova uses a poetic cinematographic idiom to give shape to the shapeless space, the unfinished building and the unstable relationships of the characters. She makes a tender movie about the shabby and at the same time beautiful everyday reality with intermezzos in folksy and Socialist settings.

**Women Make Film**

**Country:** Russia. **Duration:** 75mins. **Cert:** 18.

**Directed by:** Kira Muratova. **Year:** 1979.

**A construction site, a symbol of newness and growth, serves as the background to an impassioned and unresolved love triangle.**

The drab terrain is little more than mud and cement, but the sky is a blanket of colour and light. Offering the three confused lovers the glow of potential solace.

Against this landscape, the sensual, poetic and mundane beauty of Muratova’s vision elevates the everyday reality of Soviet society.

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This film is selected as a complementary screening to Women Make Film (see page 13.)

**Getting to Know the Big Wide World**

**Country:** USA. **Duration:** 111mins. **Cert:** PG.

**Directed by:** Mike Hodges, Lorenzo Semple Jr. **Year:** 1980.

**Flash Gordon At 40**

**Queen’s Film Theatre 1, Thursday 2nd April. 5.00PM. £6.50/£4

**Flash Gordon At 40**

**COUNTRY: USA. DURATION: 111MINS. CERT: PG.**

**Directed by:** Mike Hodges. Lorenzo Semple Jr. **Year:** 1980.

**Flash Gordon has nevertheless developed an appreciative cult of fans who admire the film’s humorous approach and the detailed, colorful production design.**

**The simplistic plot mainly serves as an excuse for spectacular sets and cartoonish action sequences, all set to an appropriately over-the-top rock score by Queen. Certainly not a film to turn to for serious excitement, fine performances, or character development, Flash Gordon has nevertheless developed an appreciative cult of fans who admire the film’s humorous approach and the detailed, colorful production design.**

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**Women Make Film**

**Country:** Russia. **Duration:** 75mins. **Cert:** 18.

**Directed by:** Kira Muratova. **Year:** 1979.
One of the most extraordinary musical melodramas ever made and a cult classic, *Pakeezah* is much beloved by audiences for Meena Kumari’s breathtakingly tragic turn as the doomed Sahibjaan, who is born in a graveyard to a dying mother who was once a famed courtesan.

Taken in by her aunt she follows in her mother’s footsteps but a chance encounter leads to her falling in love with a man she cannot marry. Forbidden love, homosocial women’s space, glittering fountains, rainbows of silk and gold filigree as far as the eye can see and even some rampaging elephants – *Pakeezah* has it all, including an ending that punishes fear of difference and parental intervention in matters of the heart.

The film was written and directed by Kamal Amrohi who was a poet and writer and only ever made four films, with *Pakeezah*’s production spanning 14 years in total. Kumari was his third wife and a famous Hindi tragedienne. Featuring one of the most famous soundtracks in Bollywood history, *Pakeezah* is now available to screen for the first time on DCP with subtitling by Munni Kabir.

Presented by the Belfast Frenchie Club. Adding dance to the magical mix that made his earlier The Umbrellas of Cherbourg such a delight, Jacques Demy here creates one of the most stylish and joyously exuberant musicals ever made.

Set over one weekend in a pastel-painted Rochefort, Demy’s sometimes poignant, always exhilarating masterpiece concerns various characters – twins who teach dance and music (real life siblings Deneuve and Dorléac), their café-proprietor mother (Danielle Darrieux), a music-shop owner, his American composer friend, an artist in the navy and a couple of visiting carnival performers – all involved in a search for love and happiness.

Michel Legrand’s best-ever score, Demy’s witty scenario, Bernard Evein’s stunning art direction and the playing of all concerned make for a wonderfully summery celebration of life’s seductive capacity to surprise and, just occasionally, to match our dreams.

*Panelstory* bursts with Chytilová’s unique stylistic flair and a keenly attuned moral sensibility. Vérité-style camerawork roams amid the rubble and up and down the dysfunctional apartment blocks, checking in with an ensemble cast of characters going about their daily lives.

The film’s creator enriches her multi-generational portrait by employing both amateur and experienced, professional actors. Few films from its time are so openly critical of state socialism, and it’s a marvel that *Panelstory* managed to be made at all before being banned. Subsequently, it has been very rarely shown internationally.

Panelstory

A large balloon suddenly appears above villages and fields and grabs the attention of the peasants. They start liking the sudden guest from nowhere for the beauty of the free existence. A policeman comes and the dreams of freedom vanish.

“Why is Binka Zhelyazkova’s name not known to all movie lovers? It makes me angry. In this film she shows her style, her daring, her sense of fun. We’re in Bulgaria in the communist times. A mysterious, massive balloon drifts over a village. As a result, surreal things take place. Is the balloon a symbol, or an envoy, or a piece of absurdism? What a beautifully shot film. What a beautifully thought out film.” Mark Cousins

This film is selected as a complementary screening to *Women Make Film* (see page 13.)
“As far back as I can remember, I always wanted to be a gangster. To me, being a gangster was better than being President of the United States.”

For legal reasons, we can’t imply there’s currently not much difference or we might be impeached… no wait, we’re bound to get off!

Long before The Irishman, there were Goodfellas. Strand Arts Centre celebrates 30 years of this other Scorsese gangster masterpiece, a gritty, kinetic adaptation of Nicholas Pileggi’s best-selling Wiseguy. Young Henry Hill (Ray Liotta), with his friends Jimmy (Robert De Niro) and Tommy (Oscar-winning Joe Pesci), begins the climb from being a petty criminal to a mobster on the mean streets of New York.

“Ray Liotta gives a thrillingly livewire and career-defining performance… along with Lorraine Bracco, imperious and charismatic as Henry’s loyal, mistreated wife… Goodfellas barrels along with unstoppable storytelling relish, its jukebox slams of pop music repeatedly convulsing the movie with sugar-rush excitement amounting almost to hysteria.”

Peter Bradshaw, The Guardian

Screening on glorious 35mm. We might even throw in a couple of old adverts knocking about the projection room.

And remember… “Never rat on your friends, and always keep your mouth shut.”

GOODFELLAS ON 35MM
STRAND ARTS CENTRE. TUESDAY 7TH APRIL. 8.15PM. £9.50/£4

“I love this movie… A remarkable, lost classic of feminist film, directed by one of modern cinema’s most subtle image-makers. It starts like sci-fi, but morphs into a poetic road movie centred on a great physical performance by Marika Green.” Mark Cousins

The film will be introduced by Christian Berger and Marika Green. Directed by Christian Berger (cinematographer on White Ribbon and The Piano Teacher) and starring Marika Green (Pickpocket).

Hanna and Leo are expecting a child. They live near Innsbruck where the mountains touch the sky and where absolute bliss seems to reign.

But things turn out quite differently: the birth is complicated and Hanna cannot even see her baby who is supposed to be sick. Hanna is suspicious of the doctors and decides to look for the baby on her own and finds it... but it’s not a baby at all but an indescribable living something. She drastically breaks away from her settled life and leaves Leo. Her search leads her throughout the world to the North Sea. Increasingly she exposes herself to the ‘accidents’ as well as possibilities of her life. In Hamburg she boards a ship – the sea fascinates her. Finally, Hanna leans over the ship’s bow as far as she can – the water is flowing below her.

HANNA MONSTER, DARLING
QUEEN’S FILM THEATRE 2. SUNDAY 5TH APRIL. 8.30PM. £9.50/£4


THE WAR OF THE ROSES
BEANBAG CINEMA. SATURDAY 4TH APRIL. 7.00PM. £9.50/£4

Featuring a video introduction by Danny DeVito and composer David Newman and, after the screening, experience an intimate video interview with Director DeVito and Producer James L. Brooks recorded at the Fox Studios screening room.

“Once in a lifetime comes a movie that makes you fall in love again. This is not that movie!” What a tagline. Beautifully remastered in 4k, this film is best enjoyed with an audience.

In the 80s, cinema had a comedically adventurous trio consisting of a romantic couple and its third wheel in Michael Douglas, Kathleen Turner and Danny DeVito. They had gone through some Indiana Jones-inspired adventures in Romancing The Stone and its sequel Jewel Of The Nile. Following Nile and as a director, DeVito had one darkly comic venture under his belt, Throw Momma From the Train. Instead of attempting a third piece to the Romancing The Stone series, DeVito opted to bring his friends together in this dark comedy about divorce featuring a legendary violent battle between the sexes to close the film out. The film was a big success and many consider it the trio’s best outing of all.

Presented by Tim Burden and the Braid Film Theatre.

We are delighted to welcome Marika Green, star of Bresson’s classic film, to Belfast Film Festival. Marika will introduce the film.

This incomparable story of crime and redemption from the French master Robert Bresson follows Michel, a young pickpocket who spends his days working the streets, subway cars, and train stations of Paris.

As his compulsive pursuit of the thrill of stealing grows, however, so does his fear that his luck is about to run out. A cornerstone of the career of this most economical and profoundly spiritual of filmmakers, *Pickpocket* is an elegantly crafted, tautly choreographed study of humanity in all its mischief and grace, the work of a director at the height of his powers.

*Pickpocket* is an intricately staged, truly intimate character study from the imitable Robert Bresson instantly solidifying itself as one of his greatest works. Film Inquiry

**DIRECTED BY:** ROBERT BRESSON. **YEAR:** 1959. **COUNTRY:** FRANCE. **DURATION:** 76MINS. **CERT:** PG.
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thejohnhewitt.com
A writer returns home to Ireland, after spending twenty-five years in New York, to confront the ghosts of his past. To make sense of the Northern Ireland he remembers as a child, in comparison with the place he finds it upon his return, still minus a united Ireland.

A Bend in the River is director Colin Broderick’s second feature movie and his first movie shot entirely in County Tyrone, Northern Ireland where he grew up during the Troubles. The movie is an exploration of identity at a crucial time in Northern Irish politics, at a time when we are once again being forced to reconsider the notion of what it means to be Irish. The semi-autobiographical story follows struggling writer Matt (John Duddy), who returns home from New York to Northern Ireland for the first time in 25 years. It’s time for Matt to finally face the ghosts of his past: Katie (Kathy Kiera Clarke – Derry Girls/Bloody Sunday), an abusive teacher (Pat Laffan – Father Ted/The Snapper), his brother (John McConnell) and his childhood friends Declan (Brendan Broderick) and Paudie (John Connors – Cardboard Gangsters/Love Hate), who sacrificed an easier life to stay at home and fight during the Troubles. Matt has a new book to write, but it’s not going to be easy coming to terms with years of sectarian strife with a gun to his head. Introducing Nicola Boyle to our screens as the local troublemaker.
**The Agent** is a fantasy film noir about how the joy of the Holidays might just be what we all need to make the world a better place.

The film follows Max, an agent of the National Security Agency sent on a mission to find an underground substance known as “Santa” which is threatening the joyless world of 2099. In a race against time, Max must find “Santa” and destroy it. However Max has a much more personal reason for finding “Santa”: saving his dying wife, Claire.

Celebrating 10 years of film-making, the Skyway Club screen their first feature film.

Guided by signs, Geraldine has a simple goal: to get to Berlin. But things are never easy when living with additional needs. She rebels against the limitations of her daily routine and lands an opportunity to the Special Olympics World Games. All she needs now is to find a sport!

Underfunded, unsupported (and unfit), the Skyway Club rally together to unleash talents they didn’t even know they had, and find a perfect match in table-tennis! With the help of an offbeat coach, can they beat the odds and be the best?

By keeping the humour rooted in the performances, the Skyway Club manage to create a refreshing film, with a social commentary about friendship, community and an Olympic challenge.

It’s like the Karate Kid but with balls.

A man steals his deceased friend’s laptop and starts to explore its contents. So begins a poetic meditation on the meaning of friendship, loss, mourning and humanity in the digital age.

Music, images, video and text, all digital traces of a life once lived. One image stands out in particular: a corrupted file that can’t be opened. To See A Lighthouse is an innovative and experimental short, comprising elements of drama, arthouse and ‘screen cap’ genre.

Will McConnell (b. 1983, Northern Ireland) is a filmmaker and visual artist working in documentary, music video and commercials since 2007.

A down-on-his-luck expat returns to Northern Ireland after many years away. Upon arrival he is struck by the prosperity and throngs of tourists he sees. Filled with optimism and with the help of some public funding administered through a local business man and evangelist, he embarks on becoming a tour guide.

Meanwhile he juggles a relationship with a woman whose job it is to accompany those seeking abortion to England. He slowly realises that everything comes at a cost and there are difficult decisions to be made about living in Northern Ireland.
The competition is back! Supporting the local film industry has been a festival tradition from the very beginning, and in this 20th anniversary year we have another incredible line-up of emerging talent. To be eligible for competition, films have to include a Northern Irish or Irish director, producer, writer or other strong connection to Ireland, north or south.

NOTE: The films in this programme are not certified and have been given a recommended age guidance. If you are under 18 or are booking for someone under 18 you MUST contact us on 028 9032 5913 in advance to discuss.

### SHORTS COMPETITION JUDGES

**Sarah Edge**

Sarah is a Professor of Photography and Cultural Studies at Ulster University, where she lectures in feminist film theory and production and the history, theory and practice of photography.

**Sara Gunn Smith**

Sara joined Film Hub NI in 2014 as Marketing and Audiences Officer, where she develops and delivers initiatives to increase and diversify audiences for independent film. She also produced The Curzon Project documentary, and is on the board of the NI Science Festival and Belfast Media Festival.

**Cian Smyth**

Cian has 20 years’ experience working in the arts and film sectors through which he has worked with NI Screen, the UK Film Council and ACNI. He was a Producer at Hull UK City of Culture 2017, an Artistic Advisor to 1418Now and Chairperson of Outburst Arts.

<table>
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<tr>
<th>Programme</th>
<th>SATURDAY 4TH APRIL, 10AM-11.30AM QFT 1</th>
<th>£6.50</th>
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<tbody>
<tr>
<td><strong>CHESTNUTS</strong></td>
<td>A punk relationship runs its course in this Frank Sidebottom-esque creative and surreal comedy.</td>
<td>Duration: 12mins Director: Tom Lenihan</td>
</tr>
<tr>
<td><strong>WISHBONE</strong></td>
<td>A daring and frank depiction of dysfunctional friendship, this film uses an artistic, documentary style to explore how eating disorders cloud the lives of sufferers.</td>
<td>Duration: 12mins Director: Myrid Carten</td>
</tr>
<tr>
<td><strong>A WHITE HORSE</strong></td>
<td>Historical homophobic mistreatment of queer people is handled with care in this drama. A young woman’s struggle illustrates abuse by the state, family and religion.</td>
<td>Duration: 11mins Director: Shaun O’Connor</td>
</tr>
<tr>
<td><strong>MATCH</strong></td>
<td>A sensitive look at online hook-ups, this film uses strong central performances to touch upon lesser heard stories of single living and human connection.</td>
<td>Duration: 12mins Directors: Laura O Shea &amp; Tony Doyle</td>
</tr>
<tr>
<td><strong>FARMLAND</strong></td>
<td>When three sisters are over-looked in favour of their brother, tensions reach boiling point in this stylish rural comedy.</td>
<td>Duration: 13mins Director: Niamh McKeown</td>
</tr>
</tbody>
</table>
SHORTS COMPETITION PROGRAMME 2
SATURDAY 4TH APRIL. 12.00pm to 1.30pm. QFT 1. £6.50

REPETITION
A cleverly abstract rendition of the modern world evoking a science fiction aesthetic. Familiar settings become vast and infinite in this imaginative work.

Duration: 6mins
Director: Kevin McGloughlin

STARRY NIGHT
With strong use of colour and naturalistic performances, this film follows a young woman as she prepares to leave her life behind and pursue her dream of studying in London.

Duration: 14mins
Director: Emma Smith

HALO
Verging on the thriller genre, this one-shot film follows a lonely taxi driver as he takes a passenger’s private life into his own hands.

Duration: 17mins
Director: Michael David McKernon

CIÚNAS (SILENCE)
A family negotiate difficult aspects of mental health in this touching Irish language drama.

Duration: 13mins
Director: Tristan Heanue

THE SHIFT
A sweet and funny teenage comedy about one girl’s quest for her ultimate goal, ‘the shift’.

Duration: 13mins
Director: Megan K Fox

SHORTS COMPETITION PROGRAMME 3
SATURDAY 4TH APRIL. 2.00pm-3.30pm. QFT 1. £6.50

ROUGH
A seriously dark comedy about a group of hard-men Loyalists taking justice into their own hands. When the leader’s cat is found dead, someone has to pay. Starring Michael Smiley.

Duration: 17mins
Directors: Adam Patterson & Declan Lawn

KELLY
A young trans woman returns to her family home where she patiently confronts transphobia and loss while reconnecting with her past.

Duration: 13mins
Director: Solène Guichard

LEAVE THE ROAD BEHIND YOU
This emotionally charged drama follows life in rural Gaeltacht Donegal, where entertainment for young people is limited, and cars mean more than just getting from A to B.

Duration: 16mins
Director: Daniel Butler

THE SILVER LINING
A boy has his heart set on a second-hand trumpet in this lovingly made, nostalgic look at music, childhood and the passing of time.

Duration: 16mins
Director: Denis McArdle
This year the festival introduces a new category of high quality short film from across Ireland. These are from filmmakers we feel have exceptional potential to enrich film culture in Northern Ireland and beyond.

THE SPACE BETWEEN US

The big picture slowly unfolds in this concise, warm drama on communication, bereavement and family.
Duration: 9mins
Director: Elaine Kennedy

THE BUTTERFLY LOVE SONG

Scripted by Seamus Scanlon and based on his award-winning short story, this sweet and funny film has a low-fi sensibility and talented youth cast.
Duration: 14mins
Director: Luke Morgan

THE MAN IN THE BATH

A rough sleeper finds respite in a risky situation in this intimate and tense drama.
Duration: 14mins
Director: Elsa Hunter-Weston

ROSALYN

This dark, genre-blurring and atmospheric film is an unnerving portrayal of pregnancy and rural isolation.
Duration: 18mins
Director: Olivia J Middleton

THE APPOINTMENT

Art and the everyday coexist in this mother and son drama. A man juggles pressure at work and a commitment to his ailing mother.
Duration: 17mins
Director: David Moody

PILLS

The right to choose is highlighted in this mother and daughter drama. Made before last year’s law change, the film follows a woman whose daughter has a crisis pregnancy.
Duration: 14mins
Director: Lisa Keogh

MY FAVOURITE PAUL

A talented ensemble cast strengthens this comedy-drama. A man struggles with the pitfalls of after-work drinking.
Duration: 14mins
Director: Rebekah Davis

Short film has been a highlight of the festival calendar since its inception. This year, for the first time, the programme includes a small number of international short films. This eclectic selection celebrates the diversity of style, form and subject matter being explored by short filmmakers all over the world. An innovative medium, short form allows filmmakers to break new ground and discover their stylistic talents, while contributing to a category that continues to grow in popularity with audiences worldwide.

TX-REVERSE

An art film originally conceived as an installation piece, this work is perfectly placed in a cinema setting. Filmed inside Berlin’s well-known Babylon arthouse cinema, it truly expands the frame of theatrical space.
Duration: 5mins
Directors: Martin Reinhart, Virgil Widrich
Country: Austria, Germany
Year: 2019

ALL THE TRIMMINGS

Intelligent visual storytelling that combines narrative drama with expressive modern dance sequences, this is an innovative and poetic work. A medical student feels an existential connection to the woman whose donated body she will learn from.
Duration: 25mins
Director: Oonagh Kearney
Country: Ireland
Year: 2019

ANNA

Middle-aged meat factory worker, Anna, looks for excitement in this Palme d’Or nominated short film set in Ukraine. When a radio station advertises a service that introduces women to foreign men, Anna takes a chance.
Duration: 15mins
Director: Dekel Berenson
Country: Ukraine, Israel, UK
Year: 2019

FIVE LETTERS TO THE STRANGER WHO WILL DISSECT MY BRAIN

Intelligent visual storytelling that combines narrative drama with expressive modern dance sequences, this is an innovative and poetic work. A medical student feels an existential connection to the woman whose donated body she will learn from.
Duration: 25mins
Director: Oonagh Kearney
Country: Ireland
Year: 2019

MENSCH MACHINE OR PUTTING PARTS TOGETHER

Witty and thought-provoking, this essayistic short combines archive visuals with classic synth music in an amusingly academic exploration of gender normativity and technology.
Duration: 8mins
Director: Adina Camhy
Country: Austria
Year: 2019
Drink in the View

The Observatory is the Grand Central’s jewel

From pavement to panorama, this is the tallest bar in all of Ireland and it makes for a phenomenally dreamy destination. Take in the view, pore over the dazzling menu and savour the most masterful mixology creations in Belfast’s most memorable cocktail lounge.

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# Festival Calendar

**Wednesday April 1st**

<table>
<thead>
<tr>
<th>Film</th>
<th>Page</th>
<th>Time</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tribeca (Steve Baker)</td>
<td>43</td>
<td>2PM</td>
<td>QFT</td>
</tr>
<tr>
<td>African Gaze</td>
<td>51</td>
<td>3PM</td>
<td>QFT</td>
</tr>
<tr>
<td>Perfect 10</td>
<td>20</td>
<td>5PM</td>
<td>QFT</td>
</tr>
<tr>
<td>Spin-Off</td>
<td>82</td>
<td>6.15PM</td>
<td>The Strand</td>
</tr>
<tr>
<td>Vhyes</td>
<td>66</td>
<td>6.30PM</td>
<td>Beanbag Cinema</td>
</tr>
<tr>
<td>The Long Note</td>
<td>14</td>
<td>7PM</td>
<td>Crescent Arts</td>
</tr>
<tr>
<td>Our Ladies</td>
<td>8</td>
<td>7PM</td>
<td>Odeon</td>
</tr>
<tr>
<td>Initials SG</td>
<td>20</td>
<td>7PM</td>
<td>QFT</td>
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<tr>
<td>The Club</td>
<td>66</td>
<td>7.30PM</td>
<td>Ulster Sports Club</td>
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**Thursday April 2nd**

<table>
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<tbody>
<tr>
<td>African Gaze</td>
<td>50</td>
<td>3PM</td>
<td>QFT</td>
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<tr>
<td>Flash Gordon at 40</td>
<td>71</td>
<td>5PM</td>
<td>QFT</td>
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<tr>
<td>Shadows on Our Skin</td>
<td>64</td>
<td>6.30PM</td>
<td>Odeon</td>
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<tr>
<td>Why Don't You Just Die</td>
<td>31</td>
<td>6.45PM</td>
<td>Odyssey Cinema</td>
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<tr>
<td>Axone</td>
<td>28</td>
<td>7PM</td>
<td>QFT</td>
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<tr>
<td>Lucky Grandma</td>
<td>17</td>
<td>7.20PM</td>
<td>QFT</td>
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<tr>
<td>Spaced Night</td>
<td>67</td>
<td>7.30PM</td>
<td>The Black Box</td>
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<tr>
<td>Footloose</td>
<td>53</td>
<td>8PM</td>
<td>Titanic Ballroom</td>
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<tr>
<td>Uncle</td>
<td>25</td>
<td>9PM</td>
<td>Beanbag Cinema</td>
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**Friday April 3rd**

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<th>Film</th>
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<th>Time</th>
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<tr>
<td>Women Make Film</td>
<td>13</td>
<td>11AM</td>
<td>QFT</td>
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<tr>
<td>African Gaze</td>
<td>51</td>
<td>3PM</td>
<td>QFT</td>
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<tr>
<td>VR Films from Africa</td>
<td>52</td>
<td>4PM</td>
<td>QFT</td>
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<tr>
<td>Sister</td>
<td>23</td>
<td>4PM</td>
<td>QFT</td>
</tr>
<tr>
<td>Broken Law</td>
<td>27</td>
<td>6.20PM</td>
<td>Odeon</td>
</tr>
<tr>
<td>The Wandering Earth</td>
<td>35</td>
<td>6.45PM</td>
<td>Beanbag Cinema</td>
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<tr>
<td>Cat Film Fest</td>
<td>55</td>
<td>7PM</td>
<td>Black Box</td>
</tr>
<tr>
<td>Day of the Wacko</td>
<td>70</td>
<td>7.30PM</td>
<td>Crescent Arts</td>
</tr>
<tr>
<td>Michael Smiley Q&amp;A</td>
<td>39</td>
<td>7.30PM</td>
<td>Rosemary St. Church</td>
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<tr>
<td>Say Amen Somebody</td>
<td>49</td>
<td>8PM</td>
<td>QFT</td>
</tr>
<tr>
<td>Patrick</td>
<td>28</td>
<td>8.40PM</td>
<td>QFT</td>
</tr>
<tr>
<td>Ema</td>
<td>26</td>
<td>9PM</td>
<td>QFT</td>
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<tr>
<td>Les Demoiselles de Rochefort</td>
<td>72</td>
<td>9PM</td>
<td>Beanbag Cinema</td>
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</tbody>
</table>

**Monday April 15th**

Supporting Belfast Film Festival since Puss was a Cat
SATURDAY APRIL 4TH
SHORTS COMPETITION PROG. 1 PAGE 85 10AM QFT
SHORTS COMPETITION PROG. 2 PAGE 86 12PM QFT
SHORTS COMPETITION PROG. 3 PAGE 87 2PM QFT
WOMEN MAKE FILM PAGE 13 11AM QFT
CHRISTIAN BERGER PAGE 40 1PM CRESCENT ARTS
THE AGENT PAGE 82 2PM BEANBAG CINEMA
AFRICAN GAZE PAGE 51 3PM QFT
VR FILMS FROM AFRICA PAGE 52 4PM QFT
HOTEL TRANSYLVANIA PAGE 54 3PM HMS CAROLINE
THE CRY PAGE 64 4PM BEANBAG CINEMA
OFFICIAL SELECTION SHORTS PAGE 88 4PM QFT
MAD MAX: FURY ROAD PAGE 56 6PM SONIC ARTS
THE OCCASIONAL MAN PAGE 57 6PM UTV STUDIOS
SCHEMERS PAGE 25 7PM BEANBAG CINEMA
THE WAR OF THE ROSES PAGE 74 7PM HMS CAROLINE
WHISKY GALORE! PAGE 54 7PM QFT
THE MUSIC OF JAMES BOND ULSTER ORCHESTRA PAGE 56 7.45PM WATERFRONT HALL
NEVER FORGET: COLIN MCKEOWN INTERNATIONAL SHORTS PICKPOCKET PAGE 76 9PM QFT

SUNDAY APRIL 5TH
WOMEN MAKE FILM PAGE 13 11AM QFT
BFZ QUIZ PAGE 57 1PM THE BLACK BOX
AFRICAN GAZE PAGE 51 3PM QFT
VR FILMS FROM AFRICA PAGE 52 4PM QFT
TO SEE A LIGHTHOUSE PAGE 83 3PM BEANBAG CINEMA
I KNOW WHERE I'M GOING PAGE 46 3.30PM QFT
MIAMI VICE/MAGNUM PI PAGE 65 5PM BEANBAG CINEMA
ADAM PAGE 18 6PM QFT
WELCOME TO NORTHERN IRELAND PAGE 83 6.15PM THE STRAND
A BEND IN THE RIVER PAGE 81 6.45PM ODEON
KIM NEWMAN IN CONVERSATION PAGE 41 7PM CRESCENT ARTS
JESUS SHOWS YOU THE WAY TO THE HIGHWAY PAGE 75 8PM BEANBAG CINEMA
HANNA MONSTER, DARLING PAGE 19 9PM QFT
BLOW THE MAN DOWN PAGE 19 9PM QFT

MONDAY APRIL 6TH
AFRICAN GAZE PAGE 51 3PM QFT
VR FILMS FROM AFRICA PAGE 52 4PM QFT
WHITE SNAKE PAGE 29 3.50PM QFT
THE OTHER LAMB PAGE 15 6PM QFT
GETTING TO KNOW THE BIG WIDE WORLD PAGE 71 7PM BEANBAG CINEMA
CINEPUNKED'S OFFENSIVE COMEDY KITTEN PAGE 42 7PM CRESCENT ARTS
FILM DEVOUR SHORT FILM FESTIVAL NO.25 PAGE 55 7PM THE BLACK BOX
DEERSKIN PAGE 34 8.40PM QFT

ROCKS PAGE 22 9PM QFT
DEAD DICKS PAGE 34 9PM QFT

TUESDAY APRIL 7TH
AFRICAN GAZE PAGE 51 3PM QFT
VR FILMS FROM AFRICA PAGE 52 4PM QFT
THE RED BALLOON PAGE 50 3PM QFT
RIALTO PAGE 21 6PM QFT
ABRAQT PAGE 16 6.45PM QFT
THE LONG NOTE PAGE 14 7PM BEANBAG CINEMA
THE RED BALLOON PAGE 50 7PM THE MAC
JEREMY THOMAS PAGE 45 7.30PM CRESCENT ARTS
REFRAMING STREISAND: FUNNY GIRL PAGE 69 7.30PM THE BLACK BOX
GOODFELLAS ON 35MM PAGE 74 8.15PM THE STRAND
THE RED BALLOON PAGE 50 8PM THE MAC
JEREMY THOMAS PAGE 45 8PM ODEON
THE RED BALLOON PAGE 50 8PM CRESCENT ARTS
JEREMY THOMAS PAGE 45 8PM QFT

WEDNESDAY APRIL 8TH
AFRICAN GAZE PAGE 51 3PM QFT
VR FILMS FROM AFRICA PAGE 52 4PM QFT
PAKEEZAH PAGE 73 6.30PM ODEON
JEREMY THOMAS PAGE 45 6.45PM THE BLACK BOX
THE BAD SISTER PAGE 65 7PM BEANBAG CINEMA
JOHN LLOYD PAGE 61 7PM CRESCENT ARTS
LESLEY MANVILLE PAGE 44 8PM THE BLACK BOX
FATAL DEVIGATION PAGE 33 8PM QFT
IRIS IN THE TRAFFIC... PAGE 63 8.30PM QFT
ABOUT ENDLESSNESS THE TIED UP BALLOON PAGE 73 9PM QFT

THURSDAY APRIL 9TH
COUNTY LINES PAGE 24 2PM QFT
AFRICAN GAZE PAGE 51 3PM QFT
VR FILMS FROM AFRICA PAGE 52 4PM QFT
THE BEARS' FAMOUS INVASION OF SYCILY PAGE 73 3.30PM QFT
PANELSTORY PAGE 77 6.30PM BEANBAG CINEMA
FAMILY ROMANCE LLC PAGE 27 6.45PM ODEON
SEA FEVER PAGE 32 7PM CRESCENT ARTS
BLACK MEDICINE PAGE 9 7PM ODEON
BANNED IN BELFAST PAGE 42 7PM CRESCENT ARTS
THE SHAPES BETWEEN US PAGE 59 7PM ULSTER SPORTS CLUB
TOM WAITS ON SCREEN PAGE 58 8PM THE BLACK BOX
THE COUNTY PAGE 23 8.15PM THE STRAND
THE WHISTLERS PAGE 24 8.40PM QFT
SAVAGE PAGE 26 9.15PM QFT